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A SUMMER CONCERT BY THE GOLDMAN BAND IN CENTRAL PARK

Drawing by B. P. Dolbin

Tribute To Goethe Given In Colorado

By WARREN STAEBLER

ASPEN, COLO.

THE initiators of the Goethe Bicentennial Celebration, held in Aspen, Colorado, from June 27 to July 7, stated, in an official foreword to the series of events commemorating the 200th anniversary of the German poet-philosopher, that any consideration of Goethe would show him only two-dimensionally unless it was undertaken against a background of music. To show the man whole, therefore, they planned a special series of concerts to complement the various lectures and discussions in which his life and thought were reviewed. These were made up of music Goethe knew and liked, music inspired by works of his, and music written during his lifetime, or later, which is "Goethean" in its spirit. Thus, Beethoven and Brahms were represented by "Goethean" symphonic works as well as by vocal settings of Goethe poems; and so recent a composer as Paul Dukas was represented symphonically by his *The Sorcerer's Apprentice*, the program of which is drawn from a ballad by Goethe. Originally, eight musical programs were announced—five concerts by the Minneapolis Symphony, conducted by Dimitri Mitropoulos, with Erica Morini, Dorothy Maynor, Artur Rubinstein, Nathan Milstein, and Gregor Piatigorsky as soloists; a violin recital by Miss Morini; and

two lieder recitals given jointly by Herta Glaz and Jerome Hines. As it turned out, however, two extra recitals were added by Miss Maynor and Richard Dyer-Bennett; these programs actually contained some songs that had nothing perceptible to do with either Goethe or the Goethean tradition.

All of the concerts were given in a tent-covered, bowl-shaped amphitheater in a broad meadow on the outskirts of Aspen. On the wedge-shaped stage, almost surrounded by the audience, the performers could be seen and heard perfectly. None of the poles supporting the tent were large enough to obstruct a clear view, and the acoustical properties were enhanced by two ingenious sounding boards, panelled and half folded—one extending across the back of the stage, the other suspended horizontally above the stage, and shaped to match its pointed contour. This auditorium, designed by Eiel Saarinen, affords a happy example for communities that desire concert halls, but lack the means for building expensive ones. Still, acoustically fine as it was, and beautifully light for daytime concerts (all but one of which were given at four in the afternoon), this arrangement also had disadvantages. A shower beating upon the taut, translucent canvas overhead made enough noise to render soloists partly inaudible—Miss Morini on one occasion, and Mr. Milstein and Mr. Piatigorsky on another. Once, when a cloudburst occurred, water leaked through the canvas in quantities large enough to drive front-row auditors from their seats, forcing Mr. Mitropoulos to interrupt Schubert's *Die Forelle*.

(Continued on page 6)

Rodzinski Conducts At Hollywood Bowl

By ALBERT GOLDBERG

HOLLYWOOD

THE combination of perfect weather and a popular conductor and soloist lent a festive air to the opening on July 12 of the 28th season of Symphonies Under the Stars, in the Hollywood Bowl. Artur Rodzinski conducted the Hollywood Bowl Orchestra, and Yehudi Menuhin was soloist in Brahms' Violin Concerto.

As a result of last season's peace treaty between the Bowl Association and the Southern California Symphony Association, the orchestra, except in title, is again the Los Angeles Philharmonic. With the exception of the first oboe, which is played by Merrill Remington of the San Francisco Symphony, all the first desk positions are held by regular Philharmonic players this summer. Sascha Jacobson, the concertmaster, and Robert La Marchina, the first cellist, whose resignations will take effect at the end of the summer, are still playing with the orchestra.

For the first time in many years, Mr. Rodzinski was again facing the orchestra of which he was regular conductor for four seasons, from 1929 to 1933. His well-known ability to extract the utmost from a group of musicians on short notice was at once apparent in a technically brilliant and musically sturdy account of Bach's D minor Organ Toccata and Fugue,

transcribed by Wertheim. A long-drawn reading of the Prelude and Love Death from Wagner's *Tristan and Isolde* was notable for its tonal luxuriosness and well planned emotional impact. Strauss' Suite from *Der Rosenkavalier* boasted an exceptional degree of instrumental finesse for an opening concert.

Mr. Menuhin's playing of the Brahms concerto reached its peak in the lyric projection of the slow movement. The first movement became rather heavily labored, though the cadenza was brilliant. Dampness, which had plagued the violinist throughout, caused a string to snap in the finale, which handicapped the soloist by requiring him to finish the most difficult part of the movement on a strange instrument.

Since he was allotted only two concerts, it was a matter for regret that Mr. Rodzinski had to share so large a part of each one with soloists. His main offering on July 14 was Tchaikovsky's Fifth Symphony, which was tendered an interpretation no less dramatic because it indulged in no willfulness of tempo or phrasing. The Overture to Kabalevsky's *Colas Breugnon* sparkled under the ease and clarity of the conductor's direction, and Stravinsky's *Fire Bird* Suite was delivered with many touches of subtlety.

Marina Koshetz, soprano, the daughter of Mme. Nina Koshetz, and a film actress and singer on her own account, was the soloist at this concert. Miss Koshetz confined herself entirely to music by Russian composers in the Russian language, and demonstrated an excellent style for this material.

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Koussevitzky Opens Berkshire Festival

Boston Symphony In Goethe Concert

By CECIL SMITH

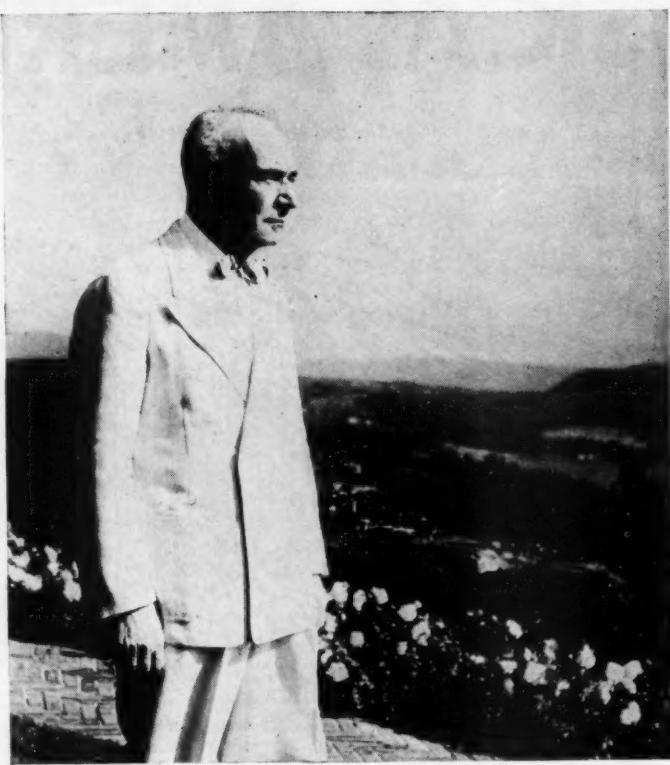
LENOX

THE Berkshire Festival paid its respects to the bicentennial of Goethe's birth with an anniversary concert at Tanglewood by Serge Koussevitzky and the Boston Symphony, a formal lecture, and two musical programs by students of the Berkshire Music Center. An unforgettable performance of Liszt's *A Faust Symphony* provided the climax of Mr. Koussevitzky's concert on July 30. The vocal aspects of the closing movement were entrusted to David Lloyd, tenor, and the Festival Chorus of Men's Voices. The earlier part of the program was devoted to Beethoven's Overture to Goethe's *Egmont*, and the Fourth Piano Concerto, with Claudio Arrau as soloist. On the evening of July 29, the Department 2 Orchestra of the Berkshire Music Center played four compositions based upon works by Goethe—Beethoven's Overture and Incidental Music to *Egmont*, with Richard Burgin as conductor; James Pease as narrator, and Ellen Faull as soprano soloist; Wagner's *A Faust Overture*, with Seymour Lipkin conducting; Dukas' *The Sorcerer's Apprentice*, with Irwin Hoffman conducting; and excerpts from Berlioz's *The Damnation of Faust*, with Eleazar de Carvalho conducting, and Mariquita Moll as soprano soloist. In the afternoon of the same day, a recital of songs with Goethe texts was presented by several students, under the guidance of Ralph Berkowitz. In the morning, a lecture on Goethe was given by Lucien Price, editorial writer of the Boston Globe.

How shall I describe adequately the supreme magnificence of Mr. Koussevitzky's interpretation of *A Faust Symphony*? This was one of those occasions, like his performance of Beethoven's Ninth Symphony, when the conductor was at the height of his powers, commanding every detail of the execution with scrupulous care, yet galvanizing the players into a discourse of exceptional eloquence and dramatic and philosophic vigor. If there had been any question that Liszt's "three character pictures" with its vocal apotheosis of "das ewig Weibliche," is one of the towering masterpieces of the nineteenth century—worthy of mention alongside the music dramas of Wagner, and attaining, in my estimation, a heroic sweep and an immensity of thought considerably surpassing the best attainment of Brahms—Mr. Koussevitzky's almost apocalyptic vision into the whole meaning and implication of the score must have set all doubt at rest among those who heard this performance. I have had the good fortune to be present on a good many of Mr. Koussevitzky's finest evenings, and I remember none that surpassed this one. An important contribution to the final movement was made by the Festival Chorus of Male Voices, admirably trained by Christopher Honaas, and by David Lloyd, a very fine and constantly growing artist, who sang the tenor phrases with a sympathy and inward understanding that were deeply affecting.

It is small wonder, after so overpowering an experience, that the earlier phases of the concert left, in retrospect, less of an impression. Mr. Koussevitzky opened the evening with an intense, theatrically conceived version of Beethoven's *Egmont Overture*. The performance of Beethoven's G major Piano Concerto by Mr. Arrau,

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Serge Koussevitzky at Tanglewood, with the Stockbridge Bowl in the background

Gluck's Iphigenia In Tauris

LENOX

GLUCK'S noble classical opera, *Iphigenia in Tauris*, was disappointingly staged at Tanglewood on July 26 and 27, by students of the opera department of the Berkshire Music Center. Boris Goldovsky was both conductor and stage director, as well as part-author of the English translation, in which he collaborated with Sarah Caldwell and the libretto-writers' division of the opera department.

An inordinately difficult work to bring to life on the contemporary stage, *Iphigenia in Tauris* has seldom been given in this country. The Metropolitan Opera presented it in 1916, in an elaborate modernized adaptation by Richard Strauss. The first production in this country utilizing Gluck's own scoring took place at the University of Chicago in 1936. The Juilliard School of Music also gave the original version in 1942. Later this month, the Strauss version is scheduled for revival at Pennsylvania State College for Women.

A sequel to the composer's earlier *Iphigenia in Aulis*, the libretto by Nicholas François Guillard tells of the arrival of Orestes and his devoted friend, Pylades, on the shores of Tauris, where Iphigenia has served for many years as a priestess of Diana; the imminent slaying of Orestes at the hand of Iphigenia, who has been commanded by the chief priest to kill all strangers as a sacrifice to the gods; Iphigenia's discovery that Orestes is her brother; and Diana's last-minute intervention to save Orestes' life. One of the greatest of eighteenth-century operatic scores, the music of *Iphigenia in Tauris* mirrors the passions of the characters and the tensions of the drama with an immediacy that is rare, not only in eighteenth-century music, but in the music of any period.

In most of its important aspects, the Tanglewood production failed to

measure up to the standards Mr. Goldovsky has maintained in previous opera performances at the Berkshire Music Center. The singers I heard on July 27 (two roles were differently cast than on the opening night) were without exception ill equipped, in both vocal training and grasp of the requisite style, to realize either the heroic scope or the affecting inflections of this wonderful but demanding score. The acting of the individual performers, in so far as they attempted any, was generally flat and unconvincing. The stage direction was by turns unclear, unimaginative, at odds with the spirit of the libretto, and downright tasteless. (Continued on page 23)



Howard S. Babbitt, Jr.
Every summer at Tanglewood, the crowds on the grass outside the Music Shed are a little larger than the previous year—on sunny afternoons and clear evenings

Varied Programs Of Chamber Music

By JAY C. ROSENFIELD

PITTSFIELD

THE summer season in the Berkshires opened with the resumption of musical programs in the Temple of Music, on South Mountain in Pittsfield. The famed concert hall, built in 1918 by Mrs. Elizabeth Sprague Coolidge, has not been used since the restricted-gas days of the war. Now, under the aegis of the South Mountain Association, a local corporation to which Mrs. Coolidge deeded the property, a series of four Sunday afternoon programs was given, starting on June 19.

The last three events were piano recitals by William Masselos, Ruth Geiger, and Leonid Hambro. The opening program was an afternoon of sonatas for violin and piano by Anahid and Maro Ajemanian. The concert hall has been repaired and refurbished, and will again be used for a three-day chamber-music festival starting on August 15, the day after the final concert at Tanglewood in nearby Lenox.

Mrs. Coolidge has lavished her magnanimity on Tanglewood as well as on her original project in Pittsfield. This year she again made available three evenings of chamber music on successive Wednesdays. On July 6, the Kroll String Quartet played. On July 13, an evening of music for harpsichord and viola da gamba was presented by Sylvia Marlowe and Alfred Zighera. On July 20, a concert was played by the Berkshire Woodwind Ensemble, Louis Speyer, director, which consists of a half dozen members of the Boston Symphony.

The Kroll quartet gave a superb performance of Haydn's C major Quartet, Opus 54, No. 2. They played with an elegance of style that delighted even the sophisticated audience that gathers for such events at Tanglewood. The remainder of their program—Hindemith's Third Quartet, and Brahms' C minor Quartet—they delivered with equal technical mastery and sensitiveness of ensemble.

MRS. ZIGHERA transmuted into a genuine artistic pleasure what had been anticipated as an antiquarian demonstration. His assistance at the harpsichord was not consistently at

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Central City and Red Rocks Offer Colorado Summer Music

By QUAINTE EATON

DENVER

COLOROADO is very close to its historical past. When one realizes that the woman who was largely instrumental in restoring to contemporary prominence one of its old glories was the daughter of the second territorial governor, the old mining days creep very near to the present. This woman was Anne Evans, who died recently, after seeing Central City become a mecca for musical pilgrims and tourists of all varieties.

Another utilization of past splendors for present enjoyment—this time one of nature's wonders subjected to man's ingenious refinements—is the Red Rocks development, where a natural amphitheatre resounds to symphonic music, and the great outcrop of striated rocks in fantastic forms echoes with sounds that would surprise the former denizens of Red Rocks if they could return and place their huge dinosaur feet in the tracks that remain to this day.

Colorado citizens are just awaking to the potentiality of this wedding of the past with the present. With an additional center of international interest this summer in Aspen, where hundreds gathered to hear music inspired by Goethe and listen to the wisdom of Albert Schweitzer and other philosophers and scholars, Coloradans are assessing their appeal to visitors in a new light.

They are beginning to realize that culture, as well as outdoor sport, can be a drawing card for tourists. Along with this consciousness, they also feel a growing desire to strengthen their artistic institutions for their own sakes. The picturesqueness of Central City and the impressiveness of Red Rocks have not detracted from the quiet progress, during the winter time, of the Denver Symphony, in its four years under Saul Caston. Similarly, the educational institutions in Denver and in nearby cities—Colorado College, at Colorado Springs, and the University of Colorado, at Boulder—contribute to the ever-widening stream of musical activity.

WHETHER or not Aspen has another series next year, festival talk is in the air around Denver. Red Rocks, with its dramatic background (one rock resembles the Valkyries' rock in conventional European stage settings) cries out for pageantry and large scale action. Opera or ballet should be magnificent on its enormous stage, even with a minimum of manufactured stage settings. The exchange of artists and orchestra between Red Rocks and Central City for productions appropriate to each stage and environment should be feasible, with proper planning. This is a large conception, of course, and would involve adjustments on the part of personalities in several organizations, and an unselfish effort on the part of everyone.

Meanwhile, this summer visitor found Denver musically alert. The symphony orchestra is present in full strength for the Friday evening Red Rocks concerts, and also gives assistance in nightly band concerts in the public parks. No Red Rocks concert has been rained out in the first three seasons. Helen Black, the efficient and popular manager of the orchestra, says that high winds sometimes make the audience uncomfortable, and the musicians' lot a cheerless one, as they chase music all over the stage; but Friday, July 22, was a perfect night, warm and still, with

a starry sky close down over the huge stone bowl.

A request program fell to my lot that evening. The season had opened with José Iturbi as piano soloist on July 8. Agnes Davis, Colorado-born soprano, was soloist on July 15. A Rodgers and Hammerstein evening, with four young singers and a chorus, was planned for July 29, and the series was to end on Aug. 5, with Lauritz Melchior as soloist. On July 22, I heard a young pianist from Boulder, Paul Parmelee, play Gershwin's *Rhapsody in Blue*. Mr. Caston also conducted Kabalevsky's Overture to *Colas Breugnon*, the Franck D minor Symphony, Stravinsky's *Fire Bird Suite*, and Tchaikovsky's 1812 Overture (in which a real cannon, a 75, fired six rounds as the music approached its climax; the effect was startling, if not exactly pleasant, but the audience, after its first astonishment, warmly applauded the three cannoneers, who took a bow). With the elimination of the Franck Symphony and the insertion of Dukas' *The Sorcerer's Apprentice*, the same program was performed the next morning in the blazing sunlight for several thousand children, as a part of Mr. Caston's campaign to educate future audiences to the joys of symphonic music.

SPECIAL attention has been paid, in this remarkable amphitheatre, to acoustics and lighting. The architect, Burnham Hoyt, designed the 167-foot stage with a stone wall at either side, and from behind their battlements spotlights play on the huge, serrated rock that forms the backdrop. Lights are also concealed in the wide moat that serves as an orchestra pit when there is a production on the stage. The loudspeakers are also concealed in the moat, pitched to reach the rising banks of seats. Microphones are placed on the stage within the orchestra and four tall spotlights light the players. Floodlights are turned on the audience at intermission, but dimmed during the music. A pleasing little ceremony was conducted by Mr. Caston at intermission. After the lights were lowered, he counted three, and at the last count, matches were lighted throughout the audience—an entrancing sight. The theatre seats 8,000, and appeared to be almost full at this concert.

My companion and I tested the acoustics from many parts of the auditorium. So steep is the climb to the top that we were driven to an altitudinous parking place by Thomas Patterson Campbell, manager of parks and improvements, and his wife, a member of the executive board. From the top, we worked our way down to the front rows of seats between each piece, observing that the sound was better as we neared the stage. The problem of carrying string tone faithfully to the outermost reaches is one that Red Rocks shares with other outdoor auditoriums.

The orchestra played very well under outdoor conditions. It is a youthful group—last year's average age was 22. Thor Johnson, a recent visitor, remarked that it is the only orchestra he knows that possesses so much hair on its collective head. There were 22 women in the ensemble—something of a record—although seasonal replacements will reduce the number, we were told.

OUR visit to Central City was a Saturday night outing. We arrived at the end of the opera season, and heard the final performance of Johann Strauss' *Die Fledermaus* in the ancient



Louise Pote

Participants in the Central City festival: At top, Clifford Harvot; below, from left, Gabor Carelli, Vera Bryner, Regina Resnik, Norman Kelley, Kenneth Schon

opera house, perched on the steep street of the revived mining town. Helen Black drove up with us, and we were guests of Polly Grimes, a vice-president of the Central City Opera Association. There was time for a visit with Fred McFarlane, the donor of the present opera house, which his father originally built. He maintains his old family home on the main street, and entertains during the season. In his house is the first piano to be shipped into Central City during the boom days.

After a quick tour through the fascinating public rooms at the ancient Teller House, and a dinner in its second floor dining room, we hastened across the balcony and down into the court to the opera house next door. *Die Fledermaus* was the only musical production this year. It was to be followed, beginning on July 30, by 25 performances of Mae West in *Diamond Lil*.

In the closing-night cast were Regina Resnik, as Rosalinda; Adele Bishop, as Adele; Gabor Carelli, as Alfred; Norman Kelley, as Eisenstein; Clifford Harvot, as Falke; Kenneth Schon, as Frank; Vera Bryner, as Orlovsky; Johnny Silver, as Blint; Mayme Diffee, as Sally; and Larry Bolton, who also acted as stage manager, as Frosh.

THE production had its virtues and its defects. Chief among the virtues were the spirited and accurate conducting of Peter Herman Adler; one or two settings by Elemer Nagy, the stage director (on the small stage, the second act seemed unnecessarily crowded with pillars and furniture); the delightful portrayal of Rosalinda by Miss Resnik, who seemed thoroughly at home in a role much lighter than those she is accustomed to sing at the Metropolitan; and the altogether winning Adele of Miss Bishop. This pretty soubrette ran away with the singing honors, and proved, as in her New York City Center appearances, that she is an actress of volatility and charm. The voices of Mr. Harvot and Mr. Schon were more than adequate for their roles, and the others contributed variously to the creaking old plot. The one opportunity for dancing was made the most of by Lillian Cushing, the ballet director. Ruth and Thomas Martin were responsible for the lyrics, and Mrs. Martin collaborated with Mr. Bolton on the book. The outmoded

dialogue remains a seemingly necessary adjunct to the musical delights of the piece; it was, however, not boring to the majority of the listeners, who roared with delight at the antique quips and the interpolated topical references to Central City and its one-time gambling houses.

In a farewell speech, Rick Ricketson, president of the association, thanked all participants heartily, and introduced the members of the alternate cast, among them Laura Castellano, Davis Cunningham, Edward Kane, and the assistant conductor, Peter Paul Fuchs, who led seven performances. Helen George, Miss Bishop's alternate, sang only a few performances before she was stricken with illness and had to leave the cast. The work of Florence Lamont Hinman, who trained the chorus, and Irene Kahn, Mr. Nagy's assistant, was also recognized.

Audience and cast were equally delighted at a custom that prevailed on opening and closing nights, and Saturday nights. While the entire cast took a curtain call, tiny flower bouquets were flung at them by flower girls and audience members who were supplied with the tokens. In their enthusiasm, the singers tossed them back at the audience and to the orchestra men.

After the performance, the entire cast gathered in the supper room of the Teller House, and entertained with a cabaret as many guests as could squeeze into the place. It was a warm and friendly ending to a delightful experience.

CONGENIAL discussions with Alexander Raab, who was here from California to give a master piano class at the Lamont School of Music of Denver University, were pleasant features of our Colorado visit. His assistant, Maria Stoesser, played an excellent recital on the evening of July 20. The school will present two short operas at the University Park Theatre on Aug. 11, 12 and 13—Hindemith's *Forward and Backward* (*Hin und Zurück*), and Menotti's *The Old Maid and the Thief*. Virginia Sledge will direct, Walter Williamson will conduct, and Ed Levy will be stage director. A concert of chamber music was scheduled for Aug. 2, on the Denver University Campus, by the chamber orchestra organized at the Lamont School this summer by Walter Eisenberg.

Goethe Bicentennial Marked By Music Festival In Aspen

(Continued from page 3)

mann's Rhenish Symphony after the first movement, and to wait an hour for the rain to stop (and for mops and pails to be employed) before he could resume.

Other climatic conditions at Aspen also affected the quality of the performances. The elevation (about 8,000 feet) made it difficult for the singers, at least initially, to breathe as they were accustomed to. When the air was dry, it caused lips to chap and crack, and wind and brass players suffered. When the air was damp, or when it was suddenly chilled by rain, the string players had trouble keeping their instruments in tune. More important than flawless technical finish, however, was the right spirit, and this seemed to exist in abundance.

THE honor of opening the festival fell to Miss Morini, who, on June 27, played a violin recital that consisted of Tartini's Sonata in G minor; the Kreisler-Tartini Variations on a theme by Corelli; Mozart's Concerto in A major, K. 219; Brahms' Sonata in D minor; Wieniawski's Valse Caprice, Op. 7; and Paganini's Bravura Variations on the G String, on a theme from Rossini's Moses in Egypt. The program included works by composers (Tartini and Mozart) of whom Goethe was fond, and a work by a composer (Brahms) considered "Goethean." The rest, unfortunately, served no purpose except to demonstrate, in no special context whatever, the violinist's technical facility.

Nevertheless, this recital was in some respects the supreme event of the festival. Miss Morini's sensitivity, warm perception, and sympathetic, mature understanding made the works by Tartini, Mozart, and Brahms rare and inspiring experiences. It was the purity of her style that above all else distinguished her performances. The grace and clarity of her phrasing, her controlled yet always singing tone, the easy yet meticulous flexibility of her bowing—in general, the union of restraint with breadth and strength—were extraordinary. This superb playing was all the more remarkable in that it was produced in air so cold that members of the audience without topcoats sat shivering. Miss Morini was accompanied superlatively by Leon Pommers.

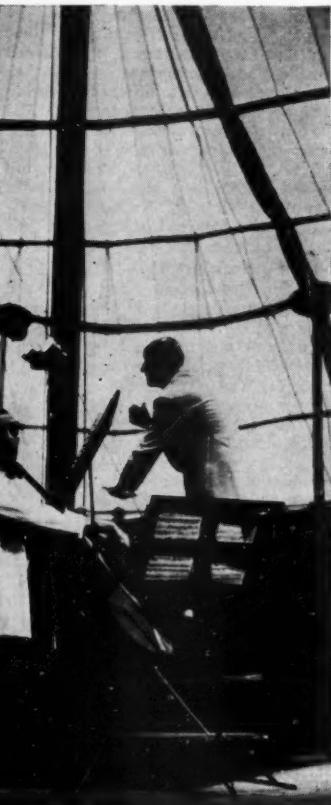
The second and third concerts, on June 28 and 29, were programs by Miss Glaz and Mr. Hines. Each singer contributed two solo groups to each program; and, at the end of each, the singers joined in two duets. In the first of the Lieder recitals, Miss Glaz sang Beethoven's Mailied, Wonne der Wehmuth, and two Clärchen songs, from Egmont—Freudvoll and Leidvoll, and Die Trommel gerühret; and Schubert's Der König im Thule, and Gretchen am Spinnrade, (both Gretchenlieder from Faust), as well as Schäfers Klagelied, and Rastlose Liebe. Mr. Hines sang Schumann's An die Türen will ich schleichen, Wer nie sein Brot mit Tränen ass, and Ballade des Harfners (all songs from Wilhelm Meister); Beethoven's Sehnsucht; Wolf's Blumengruss, and Genialisch Treiben; and Mozart's aria, In diesen heil'gen Hallen, from Die Zauberflöte. Together, Miss Glaz and Mr. Hines sang Schumann's Ich denke dein, and Mendelssohn's Suleika und Haten. In the second Lieder recital, Miss Glaz sang Beethoven's Nur wer die Sehnsucht kennt, and Kennst du das Land; Mendelssohn's Erster Verlust, and Was bedeutet die Bewegung; and Wolf's Mignon Song No. 2, Die Spröde, Die Bekehrte, and Beherzi-

gung. Mr. Hines sang Schubert's Der Fischer, Heidenröslein, Rastlose Liebe, and Der Erlkönig; Schumann's Nachtlied; Beethoven's Der Floh; and Mozart's concert aria, Mentre ti lascio, o figlia, K. 513. Together, the two artists sang Brahms' Es rauschet das Wasser, and Phänomen.

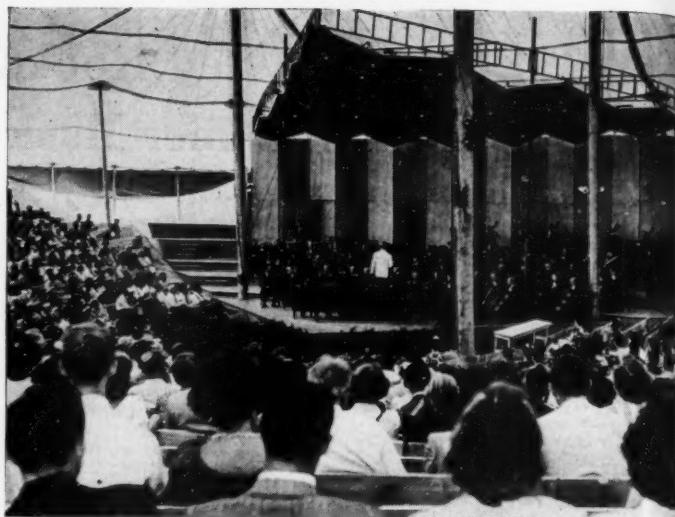
WHILE these programs did not consistently present the composers' best works, they had the special festival virtue of consisting entirely (except for the Mozart arias) of settings of poems by Goethe. Not only were unfamiliar lieder heard, but in some cases variant settings of the same poem could be compared and contrasted. Mr. Hines' voice was full and flexible, his pitch true, and his interpretative range wide; he was equally effective in the intimate tranquility of Schumann's Nachtlied and the narrative excitement of Schubert's Erlkönig. Miss Glaz sang better at her second appearance than at her first, when she was troubled both by pitch and breath, was over-loud and shrill in her high notes, and was guilty of poor attacks. In her second program, however, she sang Mendelssohn's Erster Verlust with exquisite feeling and tone, and then eclipsed everything else she had done by the beauty and intensity of her presentation of the four Wolf songs. She seemed to bring a devotion and a vitality to these that none of her other offerings had revealed. Joseph Rosenstock was the admirable accompanist.

Mr. Dyer-Bennet opened his program, on June 30, with six eighteenth-century pieces (Handel's Would You Gain the Tender Creature, Where'er You Walk, Total Eclipse, and Thus When the Sun; Mozart's Ridente la Calma; and Martini's Plaisir d'Amour), continued with four German settings of Goethe poems (Werner's Heidenröslein, Himmel's Die Bekehrte Schäferin, and Zelter's Sehnsucht, and Erster Verlust), and concluded with two groups of eighteenth-century folk songs, which he announced from the stage (six were Austrian and German, sung in his own free translation, three Scottish, two English, and two American). Mr. Dyer-Bennet was more at home in the second half of the program, in which he accompanied himself on the guitar, than in the first part, despite Mr. Pommers' expert accompaniment. His voice, high and small, is at its best in folk songs. The four lieder served only to show how inferior their respective composers were to Schubert, Beethoven, and Schumann—particularly Zelter, whom Goethe valued most among his contemporaries, but whose settings would be hard to parallel in lack of imagination.

Miss Maynor, with Mr. Pommers at the piano, sang on July 4, offering Reynaldo Hahn's A Chloris; the eighteenth-century traditional song,



Berko-Henry
A closeup of Nathan Milstein, Gregor Piatigorsky, and Mr. Mitropoulos playing the Brahms Double Concerto, with the Minneapolis orchestra in the background



Berko-Henry
Under a tent designed by Eliel Saarinen, an audience at the Goethe Festival in Aspen, Colorado, listens to a performance of Beethoven's G major Concerto by Artur Rubinstein, Dimitri Mitropoulos, and the Minneapolis Symphony. The concert was one of a series celebrating the bicentennial of the birth of Goethe

Maman dites moi; Constanze's aria, from Mozart's The Abduction from the Seraglio; Poulenc's A sa Guitare, Rodeuse au front de verre, Reine des mouettes, and Le disparu; Schubert's Auf dem Strom (with horn obbligato); Maria's aria, from Smetana's The Bartered Bride; Wolf's In der Frühe, Die ihr Schwabeb, and Klinge Klinge, mein Pandero; Brahms' Es träumte mir, and Juchhe; The Sally Gardens, arranged by Benjamin Britten; Linstead Market, arranged by Arthur Benjamin; Jan, a Creole lullaby; and four Negro spirituals. The unfamiliar lieder were beautifully sung. The Negro spirituals, however, left the impression that they had been given two or three hundred times too often. The most distinguished feature of the afternoon was the group of four Poulenc songs, marvelously economical and evocative, sung with great subtlety.

THE five concerts by Mr. Mitropoulos and the Minneapolis Symphony—on July 1, 2, 3, 5, and 6—offered little unfamiliar fare, including such works as Beethoven's Eroica Symphony, Schumann's Rhenish Symphony, Mendelssohn's Scotch Symphony, and Mozart's Jupiter Symphony. Liszt's Faust Symphony, (performed without the chorus at the end) and his symphonic poem Tasso, Lamento e Trionfo, originally conceived as a prelude to Goethe's drama, were also included, as were Wagner's A Faust Overture, and Prelude to Die Meistersinger; Bach's Suite No. 3, in D major; Schubert's Overture to Rosamunde; Beethoven's Overture to Egmont; and the usual three excerpts from Berlioz' The Damnation of Faust. Soloists appeared in four concerts—Miss Morini in Mendelssohn's Violin Concerto; Miss Maynor in arias by Bach, Handel, Haydn, and Mozart; Mr. Rubinstein in Beethoven's Fourth Piano Concerto; and Mr. Milstein and Mr. Piatigorsky in Brahms' Double Concerto, for violin and cello.

The orchestral performances were uniformly first-rate, and sometimes, as in the Scotch Symphony, the Jupiter Symphony, and the slow movement of the Eroica Symphony, superlative. Here and there were needlessly severe accents and raucously overblown brasses, but on the other hand there was never any lack of coherence, of motion, or of compact orchestral tone. Mr. Mitropoulos' feeling for detail and phrasing gave a gratifying finish to every one of his performances, and his accompanying was skillful. He was received by the audience with much enthusiasm.

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Goethe: Symbol of Western Civilization

By PAUL NETTL

If today we bow in respect and admiration before Johann Wolfgang von Goethe on the occasion of the bicentenary of his birth, it is because we see in him a great symbol of western civilization. Goethe had his share of every human quality, and that is why he has been described as "the most human of men"; even his contemporaries admired the universality of his nature. His personality reflected the temper of the eighteenth century, raised to the ultimate degree. Whoever confronted Goethe was impressed with the wholeness and unity of his character. "Voilà un homme!" Napoleon is supposed to have exclaimed upon meeting him, in 1808, at Erfurt. Goethe, moreover, manifested an almost unprecedented harmony of intellectual and physical power—a harmony that fascinated everyone who came under his influence.

We who are products of a chaotic and irrational world see in Goethe a symbol of well-tempered classical philosophy; yet even Goethe, with his marvelous unity, was not free of irrational and paradoxical elements. The very person of whom Johann Gottfried von Herder said that he was truly a man at every step of his life on occasion allowed himself to drift, and yielded indulgently to the tides of life. So soft and sentimental was he that the sound of fine music or the sight of a beautiful landscape could bring tears to his eyes. Like Faust, he frequented regions not of this world, only to take pleasure immediately afterward in a fair girlish face or the colorful wings of a butterfly.

IT is a temptation to explain the ambivalence of Goethe's interest in music, too, in terms of the paradoxes that beset his nature. His penetrating mind gained deep insight into the very essence of music, yet the greatness of a Beethoven and a Schubert escaped him—a paradox indeed! But perhaps Goethe's approach to music can be explained even better from his general philosophy than from the paradoxes in his nature.

Goethe's artistic personality was deeply rooted in the ideals of classical antiquity—a basis that remains fundamentally unaltered by his occasional passion for Gothic architecture as well as by the fact that the Romantics worshiped him as their idol. No event touched Goethe's life as deeply as his journey to Italy, where the classic spirit and the art of antiquity irretrievably captured him. The only rival to this classic influence was the philosophy of Baruch Spinoza. It was Spinoza's concept of the unity, divinity, and necessity of the universe that bound Goethe to that philosophy—a philosophy that became his "refuge," as he put it.

This Spinozistic unity in Goethe's own attitudes explains his approach to music better than a consideration and analysis of the paradoxes in his nature. For Goethe, sound and word had to fuse into an inseparable whole, in the Greek sense. The Hellenic poets respected this unity, and so for Goethe music flowed from poetry, and poetry from music.

GOETHE exclaimed to his beloved, in his poem inscribed To Lina, "Never read, ever sing!" This indicates, perhaps, why he found the ideal musical settings to his own songs in the artless tunes of lesser composers like Philipp Christoph Kayser, Johann Friedrich Reichardt, Carl Friedrich Zelter, and Karl Eberwein, while he

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was bewildered by the more pretentious musical settings of Beethoven, Schubert and Loewe.

In the summer of 1822, at Eger, near Karlsbad, in Bohemia, Goethe met Johann Wenzel Tomaschek, a composer then enjoying great popularity, and one whose songs and piano pieces have today fallen into undeserved oblivion. Tomaschek performed several of his settings of poems by Goethe; when he came to Mignon's song from *Wilhelm Meister*, Kennst du das Land, the poet remarked: "You have understood the poem." "It is beyond me," he added, "how Beethoven and Spohr could have so utterly misunderstood the song when they composed it from beginning to end. After all, the same accents that recur in each stanza should have been sufficient to indicate to the composer that what I expected of him was a song! Mignon, by her very nature, is capable of singing a song, but not an aria!"

Yet Beethoven's version is not really through-composed, but follows the stanzas, only the piano accompaniment varying slightly with each repetition. Goethe evidently had but a vague recollection of the Beethoven tune, published by Breitkopf and Härtel in 1810. Only to a superficial listener could the song appear to be composed continuously, without regular repetition of the stanzas. What probably robbed Beethoven's version of its appeal to Goethe was its lofty and highly personalized interpretation.

THIS brings us to Goethe's whole relationship with Beethoven. The two men are often compared in the same breath. Bettina Brentano, one of the most interesting figures in the German Romantic movement, an imaginative and not always wholly reliable witness, has told us of a letter Beethoven addressed to her in which he related that famous incident in the summer of 1812 in the park of the watering resort of Teplitz.

Beethoven and Goethe were strolling in the park, when suddenly there appeared the Imperial Austrian Court, which happened to be sojourning at the Bohemian resort at the time. "We saw them coming from afar," Beethoven is said to have written, "and Goethe left my side to take his stand on ahead. He would not stir another step, no matter what I said. I pulled down my hat, buttoned up my overcoat, and marched straight through the thick of the crowd with folded arms... He (Goethe) stood aside in deep obeisance, his hat doffed."

It is quite likely that Beethoven's letter was written only in Bettina's fancy, yet her tale does strike to the heart of the relationship between the two titans. In August of the same year, Beethoven wrote to the Leipzig music firm of Breitkopf and Härtel: "Goethe greatly relishes the atmosphere of the court—more so than becomes a poet. There is little point in mentioning the struttings of the local virtuosos, when poets who should be looked to as the prime preceptors of the nation can forget all else over this glitter."

LET us compare what Goethe himself wrote to his friend Zelter three weeks later, on Sept. 2, from Karlsbad: "I made the acquaintance of Beethoven at Teplitz. His talent caused me amazement. But unfortunately he is an altogether undisciplined personality. He may not be wrong in finding the world to be detestable, but this does not make it enjoyable, either for himself or for others."

All this fits in well with Bettina's dubious letter from Beethoven. Goethe may have been amazed at Beethoven's

talent—but was this the kind of man for whom he could feel affection? To be sure, on July 19 of the same summer, he had reported on Beethoven to his wife Christine: "I have never seen an artist with more composure, energy, and sincerity." But could Goethe have felt an attraction for Beethoven? His "undisciplined personality," his revolutionary habit of mind, which found life and the world detestable and much in need of reform—these were as foreign to Goethe, a realist, to whom life and world appeared as a God-given unity, as was Beethoven's powerful and inspired music, which knocked on the gates of the beyond. Zelter, who liked to sound a trumpet where Goethe spoke in gentle tones, wrote to Goethe about Beethoven: "To me his works seem like children whose father was a woman and whose mother a man."

ALTOGETHER different was Goethe's attitude toward Mozart. As a fourteen-year-old boy in Frankfurt, in 1763, Goethe had heard the seven-year-old Mozart play as a child prodigy. Beethoven set a large number of Goethe's poems to music, wrote his highly significant music for Egmont, and (if we are to accept the views of the German musicologist Arnold Schering) was thinking of Wilhelm Meister when he wrote his Seventh Symphony, of Faust when he wrote his last string quartets. As for Mozart, except for one song, Das Veilchen, he never composed anything of Goethe's.

IT is a matter of some doubt whether or not Goethe ever heard this little gem. If so, it is reasonable to assume that he preferred the simple version by Reichardt (which by comparison to Mozart sounds like a children's song) or that by the Duchess Amalia, a talented dilettante whom he greatly venerated; or that by his friend Johann André. For even Mozart's song, in its dramatic and descriptive character, goes far beyond what Goethe expected of musical settings for his poems.

IN Mozart, nevertheless, Goethe saw the greatest of all composers. Performances of Mozart's operas rang up records on Goethe's Weimar stage. Despite its "implausibilities and pranks," Goethe regarded The Magic Flute as an unexcelled masterpiece. So deeply did this opera move him that he himself wrote a "second part" to it—unfortunately but a fragment. Don Giovanni, The Abduction From the Seraglio, and Titus were likewise close to Goethe's heart. When Eckermann, Goethe's Boswell, discussed with him a possible musical setting for Faust, the poet remarked that music after the fashion of Don Giovanni might do justice to his work, but that since Mozart's death he had given up all hope in this direction. Curiously enough, Goethe actually thought at the time (February 12, 1829) that Meyerbeer might be able to set Faust to music.

Goethe was on friendly terms with a virtually forgotten Swiss composer, Philipp Christoph Kayser, whom he held in such great esteem that he sought to make him his official composer. It was this friendship, presumably, that kept Goethe from arranging a meeting with Mozart about the year 1785. In the field of the German musical play, these two geniuses might well have met in a highly productive collaboration. As Goethe says in his autobiography, the success of The Abduction from the Seraglio killed all the hopes he had staked on his collaboration with Kayser.

Among Goethe's musical intimates, Johann Friedrich Reichardt was the

most gifted and intelligent. He was accounted one of Germany's best composers. But when he grew too fervent in his enthusiasm for the ideals of the French Revolution, an estrangement in his relationship with Goethe resulted, and Carl Friedrich Zelter supplanted him. It is noteworthy that all three of these musical confidants of Goethe were men of high intelligence; Reichardt and Zelter were writers and literary men of broad background. This illuminates the fact that for Goethe music could never be something that was separate from culture in general.

FOR the last thirty years of his life, Zelter was the poet's most intimate friend. His correspondence with the composer is one of the great documents of the human spirit, and tells us much of the poet's inner and daily life. Goethe was extraordinarily devoted to Zelter, who was a competent, but by no means inspired, musician. It was Zelter the man, rather than Zelter the composer, who attracted Goethe, largely on account of his integrity and competence and his rugged, typically German character. So intimate was the friendship that Zelter was the only one to whom Goethe, in his declining years, offered the familiar German address of "du." The scope of their correspondence was virtually all-embracing. It dealt with everything from the cultivation of carrots to the theory of harmony. Musicologists have pointed out that the range of Goethe's mind did not even shrink from the complex subject of musical acoustics. With prophetic intuition, Goethe anticipated the idea of harmonic dualism—a theory elaborated only late in the nineteenth century by such men as Oettingen and Riemann.

Goethe was born before Bach and Handel had died, and in his old age he met men like Carl Maria von Weber, Karl Loewe, Hector Berlioz and Niccolò Paganini. Yet only little Felix Mendelssohn, whom Zelter had brought into his life, exerted any stronger influence on him than Zelter. Perhaps it was Mendelssohn's kinship with Mozart that struck a sympathetic chord in Goethe's nature; and this brings us again to Goethe's relationship with Mozart and Beethoven.

TO speak in the terminology of Goethe and Schiller, Beethoven was sentimental and idealistic. He sought to change the world in something almost like frenzy, and his rhythmic accents are pervaded by a frantic effort of will. This duality of nature within which Beethoven lived and worked was alien to Mozart's character. Mozart's music rings out in complete unison with nature. In his writings on the analysis of sound a philologist, Eduard Sievers, has set up a classification system, according to which, on the basis of his intuitive conception of the "personal rhythm" of the two men, he assigns Goethe and Mozart to the same type (realistic, imaginative); while Beethoven and Schiller belong to another type (idealistic, dualistic) altogether different from Goethe and Mozart.

This classification gives us a hint why Goethe—a Spinozist, who saw life as a God-given whole, and who felt himself to be part of the great world order—was attracted to Mozart, and rejected Beethoven and his titanic music. It also gives a hint as to the reasons for his unwillingness to forego the unity of sound and word, and the reasons why he preferred to the settings of his Erlking by Schubert and Loewe the versions by Reichardt and Zelter, which today seem primitive to us.



FRANK MARTIN

... a clear understanding

of his ideals of expression

By ABRAHAM SKULSKY

WHEN Ernest Ansermet, the Swiss conductor, visited the United States in 1947, he introduced in several cities the *Petite Symphonie Concertante*, for harpsichord, piano, harp, and double string orchestra, by the Swiss composer Frank Martin. The high level of this work was generally acknowledged, but the name of its composer was almost completely unknown, even to musicians, in this country. In Switzerland, however, Martin is regarded as an outstanding figure in the creative field of music, and this year the University of Geneva awarded him an honorary Doctor's degree for his musical achievements. Since the war, his works have been played all over Europe, and he is considered one of the leading composers of the present generation.

Switzerland is one of the few countries in Europe that has contributed, until now, little or nothing of special interest to the creative development of music. In the nineteenth and early twentieth centuries, Swiss composers were scarcely aware of activities in other European countries; until the 1920s they continued to write in the traditional manner of Brahms, Wagner, and Strauss. Largely through the energizing enthusiasm of three conductors—Ernest Ansermet in Geneva, Hermann Scherchen in Winterthur, and Paul Sacher in Basel—the present generation of composers has awakened to a more realistic and up-to-date viewpoint.

AMONG these composers, Frank Martin is undoubtedly the most significant, for his works are not only of local value, but constitute a rich contribution to the musical literature of our time. Switzerland, it is true, may boast of Arthur Honegger, whose international fame and popularity were established long ago. But since Honegger was educated in Paris, and subsequently made his home there, his only real link with Switzerland is the accident of his birth. Moreover, the value of his music in comparison to that of Martin is still a matter for debate.

Geneva and the character of its inhabitants played a large part in the evolution of Martin's musical gifts. This city, situated on the French border, possesses some of the characteristics of France; it has charm, distinction and grace. But the spirit of its inhabitants differs from that of the French in its greater severity and

remoteness, and a certain reserve in its appreciations—traits not to be confused with mere coldness of spirit. They are largely an outgrowth of Calvin's domination of the city; this firm Protestant tradition manifests itself in extremely conservative ways of thinking.

THE son of a Protestant minister, Frank Martin was born in Geneva in 1890. His family loved and practised music, though not professionally. Martin showed an early liking for music, and at the age of eight began to compose small pieces. In 1906, he began eight years' study of harmony, composition, and orchestration with Joseph Lauber. The first public performance of a work by Martin—the *Poèmes Paiens*, for baritone and orchestra—took place in 1911, at a festival of the Association of Swiss Musicians. On this occasion he received a most friendly welcome from the older Swiss composers, Hans Huber and Friedrich Klose, who were members of the board of the association. Their interest was a practical help to Martin, for until 1925 his works, one after another, received first performances at the yearly festivals of the association. But since these two influential composers, like Lauber, were extremely conservative, Martin remained deaf not only to the music of his contemporaries in other countries, but also to the aesthetics of Debussy and the French Impressionists.

The first significant change in Martin's composing process took place between 1923 and 1925, during a stay in Paris. At this time he became interested in rhythmic problems. Two works resulting from his researches showed the composer expressing himself in contemporary language for the first time. Those works are the *Trio on Popular Irish Melodies*, and *Rythmes*, three symphonic movements. In 1932 he confronted the twelve-tone system of Schönberg; and between then and 1937 he composed five works in which he assimilated this language more and more thoroughly—*Guitare*, *Piano Concerto*, *Rhapsody for Five Strings*, a *String Trio*, and a *Symphony*.

FROM 1927 to 1937, Martin was active as pianist and harpsichordist in a chamber music group. This was an important factor in his development, for it enabled him to become acquainted, among other works, with

the last sonatas by Debussy, which later exerted a considerable influence on his music.

The year 1938 saw the beginning of the mature phase of Martin's career. It is primarily the works he has written since then that have made him one of the striking figures of contemporary music. A series of Ballads, for various instruments (saxophone, flute, piano, trombone); *Le Vin Herbe*, a profane oratorio, after Joseph Bédier's *Roman de Tristan et Isolde*, for solo voices, strings, and piano; *Der Corset*, to Rainer Maria Rilke's original German text, for voice and small orchestra; *Six Monologues* from Jedermann, to Hugo von Hoffmannsthal's text, for baritone and piano; *In Terra Pax*, a brief oratorio on Biblical texts, for soloists, chorus, and orchestra; *Petite Symphonie Concertante*, for harpsichord, piano, harp, and double string orchestra; and, most recently, *Golgatha*, an oratorio, performed for the first time this year in Geneva.

For some years Martin taught improvisation and rhythmic theory in the Jacques Dalcroze Institute and chamber music in the virtuosity class of the Geneva Conservatory. From 1933 to 1939 he was Director of the Modern Technicum of Music in Geneva.

THE traditional outlook of his family and the educational milieu of anti-contemporary thought in which he was brought up might have made Martin an extremely conservative artist had it not been for the influence of Mr. Ansermet, who first aroused his interest in contemporary musical idioms. Despite his progressive viewpoint, Martin has not invented new elements of his own. Rather, he has assimilated the findings of others to his own means of expression. His renunciation of conservatism occurred early enough to enable him to become more than a mere imitator, and late enough to enable him to extract only the useful elements, and to bring these into a harmonious fusion with his own already mature personality. Until 1935, his output was intermittent, compared to that of many more celebrated composers. It was difficult for him to find a language appropriate to the lyrical character of his musical thought.

Rythmes, his first important work in modern idiom for large orchestra, consists of three symphonic movements, in which the composer suc-

cessively uses different rhythmic modes—medieval patterns in longs and breves; the polymeter of the Far East; and a popular Bulgarian rhythm consisting of synchronized unequal meters. Though *Rythmes* is a masterfully written work, it is somewhat influenced by the dominating interests of Igor Stravinsky. However, one cannot draw a very direct parallel; Martin was concerned more with the exotic possibilities of rhythmic permutations, while Stravinsky was more interested in rhythmic elements *per se*. It is somewhat astonishing that *Rythmes*, with its interesting rhythmic aspects, has remained unique in its field. During the following eight years, Martin composed only a few works, most of which were occasional or commissioned pieces.

In his *Piano Concerto*, composed in 1934, he was still preoccupied with effects; but at the same time this work makes apparent the lyric gifts of the composer, and also his ability to mould a virtuosic solo into a larger structure.

IT was at this time that Martin became interested in Schönberg's twelve-tone technique. There is perhaps no other case of a composer taking so long a time to assimilate completely this language, and, at the same time, maintaining so clear an understanding of his own possibilities and ideals of expression. Three works bear witness to Martin's growing mastery of this new idiom—*Rhapsody*, for two violins, two violas, and bass (1935); *Danse de la Peur*, for two pianos and small orchestra; and *String Trio* (1936). In 1938, Ernest Ansermet conducted the first performance of his *Symphony*, for which he drew inspiration from the *Apocalypse* and Shakespeare's *The Tempest*. This is the final work of Martin's assimilative period. The melodic structure of the work is strictly atonal, with use of the twelve-tone row predominating. But Martin apparently wanted to put too much into this work, for its polyphonic structures and instrumentation are somewhat thick and unnecessarily complicated. These defects can be explained by the Romantic and dramatic character of the work. On the other hand, it also shows the greatest technical knowledge and mastery of musical elements.

Frank Martin was evidently well aware of both the good qualities and defects of the *Symphony*, for the next

(Continued on page 18)

'New Dell' Gains Popularity As Concert Season Continues

By JANE L. DIEDERICHS

PHILADELPHIA

SINCE the opening of Robin Hood Dell on June 27, the series has gained momentum both in the artistic caliber of the performances and in the steadily increasing size of the audience. Word of the new policy and improvements at the Dell has evidently passed around swiftly, and more and more Philadelphians are coming out to enjoy these out-of-door concerts. Weather is always the grim, unknown quantity, but the drought in the East, although it undoubtedly worried the farmers, made the Dell management very happy indeed, for the first three weeks went past marred only once by a drenching downpour. This enabled the "new Dell" to establish a firm hold on the affections of the public and gave it the needed impetus which everyone hopes will carry it through its first season successfully.

Leonard Bernstein appeared in the dual role of conductor and pianist on June 28, playing Beethoven's C major Piano Concerto. As a pianist, Mr. Bernstein is just as fine a musician as he is when conducting. His technique is clear, his runs are shaded beautifully, and he has power and brilliance when the occasion demands. He conducted from the keyboard with graceful ease, and the finely integrated performance was smoothly accomplished. The program opened with Aaron Copland's An Outdoor Overture and closed with Shostakovich's Fifth Symphony.

ON Thursday, June 30, an overflow crowd came to hear Nathan Milstein, violinist, and Gregor Piatigorsky, cellist, in an unusual program of three concertos and one symphony. Mr. Piatigorsky was soloist in Saint-Saëns' Concerto No. 1, in A minor, bringing out his instrument's lovely lyric quality with masterful execution. Mr. Milstein chose Bruch's Concerto No. 1, in G minor, and after hearing his performance one wonders why it is not played more often. The two artists joined forces in Brahms' Double Concerto, in A minor, the high point of the season thus far.

The following two weeks, Vladimir Golschmann took over the podium. July 5 brought James Melton, tenor, and Dorothy Sarnoff, soprano, to the Dell stage in a program of operatic arias, and songs with a popular appeal. Since both artists have won a large following with the latter through their work in radio, their selections on the whole were quite appropriate. Mr. Melton's operatic offerings included E lucevan le stelle, from Tosca, and Lohengrin's Narrative. His manner of delivery, his easy stage presence, and his ingratiating personality overshadowed occasional faults in voice production and the audience clamored for more. On the non-operatic side were Grieg's I Love You, and In the Silence of the Night, by Rachmaninoff. Miss Sarnoff gave an admirable account of the Jewel Song from Faust. Her high notes were clear and true, and she sang with an ease and style that captivated the audience. The two singers appeared together in O soave fanciulla, from La Bohème, and Bess, You Is My Woman Now, from Gershwin's Porgy and Bess. Mr. Golschmann conducted the orchestra in the Wedding March from Le Coq d'Or, Tchaikovsky's Romeo and Juliet, and Dukas' The Sorcerer's Apprentice.

Vladimir Golschmann conducted an all-symphonic program (the first one to be rained out) on Friday,

July 8. The program included Franck's Symphony in D minor; the Polka and Fugue from Schwanda the Bagpiper, by Weinberger; the Introduction to Moussorgsky's Khovanschina; and Ravel's Bolero.

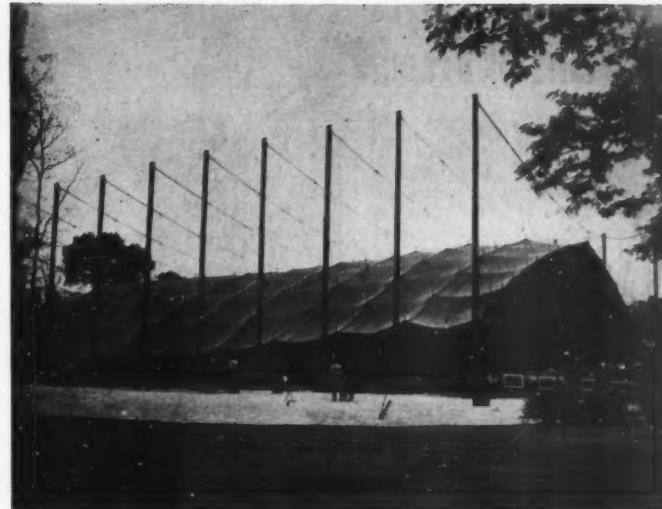
Isaac Stern, violinist, and William Kapell, pianist, appeared on July 7, and demonstrated that they are two of the most richly endowed artists of the younger generation. Mr. Kapell has lost some of his rough edges, and is mellowing into a seasoned, mature performer. His performance of Rachmaninoff's Second Piano Concerto was technically flawless, and revealed a deep penetration to the inner meaning of the music. Mr. Golschmann provided a sympathetic reading of the orchestral score. Mendelssohn's Violin Concerto was played with polish and technical virtuosity by Mr. Stern. The Andante movement was especially well done, in perfect rapport and balance with the orchestra. With Alexander Zakin as his accompanist, Mr. Stern played Tchaikovsky's Valse Sentimentale in a delightfully graceful manner, and some Rumanian dances by Béla Bartók. In the latter, the amplification system unpleasantly altered his tone.

An all-Gershwin program was scheduled for July 11, with Oscar Levant as soloist and Mr. Golschmann conducting. An American in Paris and the Suite from Porgy and Bess constituted the purely orchestral part of the program. When Mr. Levant sat down at the piano and the opening rhythmic strains of the Concerto in F poured forth, the life and vitality of the composer permeated the audience. The Rhapsody in Blue made its usual effect, and after the formal part of the program was over, Mr. Levant shed his obviously uncomfortable stage manner, reverted to his easy-going "nervousness," lit a cigarette, and delighted the audience with quips interspersed with piano ramblings, Gershwiniana, and a little Chopin and Lechner thrown in for good measure.

TWO Metropolitan Opera singers, Jan Peerce, tenor, and Patrice Munsel, coloratura soprano, brought an audience of 13,000 to the Dell on July 14. Variety was the keynote of the evening, with offerings ranging from The Last Rose of Summer to Vesti la giubba. Mr. Peerce was in good voice—his lyric tenor was well produced, even on the difficult high notes—and Miss Munsel, a very attractive young lady, sang well and with fine style.

The first concert of the fourth week was rained out after three enjoyable movements of the Tchaikovsky's Fourth Symphony, conducted by William Steinberg, who instilled a precision and cohesiveness in the orchestra's playing that gave more depth of feeling and sincerity to this Tchaikovsky symphony than has been heard here for many a season. The program was repeated the following night with the substitution of the Dvorak's New World Symphony for the Tchaikovsky work. Artur Rubinstein was soloist in the Tchaikovsky Piano Concerto in B flat minor.

The board of directors of the Philadelphia Orchestra have extended the contract of Eugene Ormandy, conductor and music director, through the 1953-54 season, according to an announcement by Orville H. Bullitt, president of the Orchestra Association. Mr. Ormandy's present contract expires in 1951. He cabled his acceptance from Switzerland, where he is spending the summer. He will return in time for the opening of the season, on Oct. 7.



The temporary structure that has replaced the wooden Ravinia Park pavilion, built in 1904, which burned to the ground on May 14. The tent, improvised from a surplus Army Air Force B-29 hangar, shelters new and permanent seats and concrete flooring. Seating capacity has been approximately doubled

Busch, Steinberg, and Reiner Lead First Weeks at Ravinia

By WILLIAM LEONARD

CHICAGO

THE Chicago Symphony neared the half-way mark in its fourteenth summer season at Ravinia Park to the accompaniment of some familiar complaints about the dearth of festivity in the programming of the annual "festival." But there was praise for the orchestra's performance under Fritz Busch, William Steinberg, and Fritz Reiner, as well as for the first soloists of the season.

Mr. Busch, after inaugurating the season with an all-Wagner program on June 28, brought a quartet of vocal soloists on June 30 and July 3 to the converted airplane hangar which is this year's temporary pavilion. Herta Glaz, contralto; Uta Graf and Irene Jessner, sopranos; and Jerome Hines, bass, participated in a program whose first half consisted entirely of Mozart and whose second half contained excerpts from Der Rosenkavalier. Mr. Hines' robust aria, Mentre ti lascio, was the only non-operatic vocal work of the evening, though Mozart's Prague Symphony also graced the concert, in one of the cleanest performances of Ravinia's opening week. Miss Jessner sang the music of the Marschallin in Der Rosenkavalier, Miss Graf that of Sophie, Miss Glaz that of Octavian, and Mr. Hines that of the Baron. Their ensemble was good, though spirit was lacking, in a series of excerpts not thoroughgoing enough to merit description as a "concert version."

John Alden Carpenter's Symphony No. 2 was introduced to Ravinia at the concert on July 2. Written in 1934 as a quintet for piano and strings, and later rewritten, it was given a sonorous reading by Mr. Busch, who also presented Beethoven's Symphony No. 7, Alfvén's Midsummer Wake, and Rossini's Overture to William Tell.

WILLIAM STEINBERG opened his third Ravinia engagement, on July 5, with a heavy rain beating upon the canvas and holding the crowd down to 888, smallest in the symphonic history of Ravinia Park. But the concert, despite these adverse circumstances, was a minor triumph. The string tone was seriously marred

by the humidity in Beethoven's Overture to The Creatures of Prometheus, but the same composer's First Symphony shone under the quietly efficient baton of the earnest but undynamic conductor of the Buffalo Philharmonic, steadiness of tempo being accentuated and underscored by the relentless torrents of rain pouring off the edges of the canvas roof. The pluvial obbligato was of eerie assistance in all but the ballroom scene and the pastoral sequence in the fields of Berlioz' Fantastic Symphony. The last two movements of this work crackled almost electrically.

The program on July 7 included the first Ravinia performance of Virgil Thomson's orchestral suite, Louisiana Story, from the motion picture of the same name. This is mood music whose first two movements depict the bayou country as seen through the eyes of a Cajun boy; the last two divisions are built melodramatically and with little originality about the boy's battle with an alligator. Two worn items, Debussy's La Mer and Schubert's Seventh Symphony, completed the second of Mr. Steinberg's four appearances.

The orchestra scored one of its triumphs July 9 when it played Mahler's first symphony for the first time on the North Shore. Mr. Steinberg handled the contrasts and colors masterfully, urging the instrumentalists to great heights and depths of expression. Mozart's G minor symphony, K. 550, and the Overture to The Magic Flute completed the second Saturday concert.

WILLIAM KAPELL made his first appearance of the year at the July 10 matinee, in Beethoven's Second Piano Concerto, his sensitive playing helping Mr. Steinberg round out an extremely gratifying week at Ravinia. A highly charged version of Rimsky-Korsakoff's Scheherazade, Ravel's The Waltz, and Wagner's Prelude to Die Meistersinger were the other offerings of the afternoon. A crowd of 5,200, exceptionally large for a Sunday program, was in attendance.

Fritz Reiner, absent from Ravinia between 1937 and 1948 but a new favorite because of his work last season, returned on July 12 to find a highly expectant audience. He proceeded to fashion a program that was

(Continued on page 33)

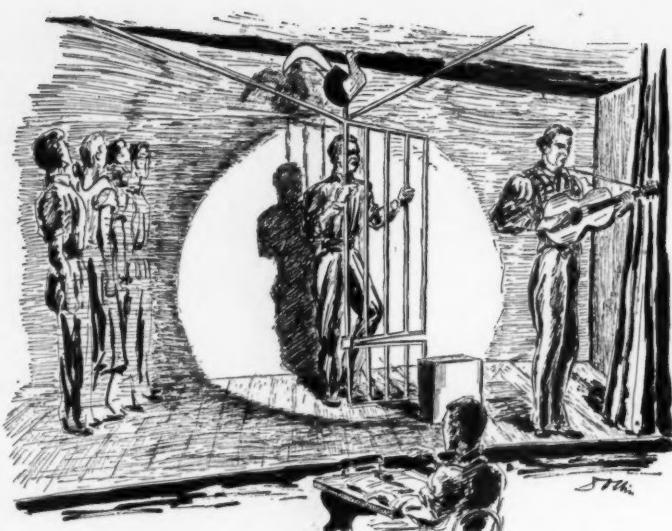
Lemonade Opera Gives Kurt Weill Folk Drama

By CECIL SMITH

HAVING begun its season a month earlier with a brilliant production of Haydn's *The Man in the Moon*, Lemonade Opera turned to a contemporary work for its second novelty of the summer, presenting Kurt Weill's folk opera, *Down in the Valley*, for the first time in Manhattan. Because of their insular habit of assuming that nothing has occurred at all unless the occurrence took place somewhere between the Hudson and East Rivers, many New Yorkers assumed that they were parties to a world premiere at the Greenwich Mews Playhouse on July 6. But they were not; *Down in the Valley* had already been presented in some seventy cities and towns, and had even been given in the adjacent Borough of Queens some two months earlier, by the Queens College Opera Workshop. The first performance anywhere was given at Indiana University a year ago, with Hans Busch as stage director and Ernest Hoffman as conductor.

All of this, however, is certainly no criticism of Lemonade Opera, which chose the piece not because it was brand-new, but because it suited perfectly the talents and productional facilities of the company. The stagecraft of Arnold Sundgaard's skillfully contrived libretto, in particular, aroused the interest and imagination of Max Leavitt, artistic director of Lemonade Opera. Employing only the simplest suggestions of a stage setting—principally a small construction devised to serve alternately as prison bars and the front porch of the heroine's home—Mr. Leavitt detailed the episodes of the concise little story by means of techniques adapted primarily from the moving pictures. With adroitly calculated lighting, he presented the passages of soliloquy and the love duet with the intimacy of closeups, reserving the use of the full stage for the climactic scene in which Brack Weaver, the hero, accidentally knifes the sinister Thomas Bouche, and for the choral ensembles at the start and finish of the opera. The whole story was told with a directness and clarity seldom encountered on the operatic stage, and again demonstrated the superior flexibility and credibility of Mr. Leavitt's direction.

THE qualities of *Down in the Valley* as script and music remained essentially as they had seemed when Robert Sabin reviewed the University of Michigan broadcast of the opera in the August, 1948, issue of *MUSICAL AMERICA*. The libretto is a flashback story, revealing Brack Weaver's memories of his courtship and of the barn-dance quarrel ending in the killing of Thomas Bouche, all of which pass through the hero's mind as he waits in his cell for the dawn that will mark his hour to go to the gallows for a crime he had no intention of committing. The book is an expansion of the Appalachian hill-tune, *Down in the Valley*, which permeates the score from beginning to end. It is a sensible, cogent, and economical libretto, attractive for its refusal to strive for the sort of pseudo-poetry that ruined Helena Carus' text for Ernst Bacon's *A Drumlin Legend* (given at the Columbia University festival in May). Moreover, it is an operative libretto, for, being skeletal in its demands of staging, it can be realized with equal efficacy by a school or amateur group with minimal facilities of equipment and artistic imagination and by a professional group, such as Lemonade Opera, with the



B. F. Dolbin attended a performance of *Down in the Valley*, at the Lemonade Opera, and sketched the opening scene, showing Howard Jarratt (behind the bars) as Brack Weaver, Robert Goss as a folk-singer, and Arthur Frantz in the pit

physical and mental qualities to enrich and enlarge upon it.

As music pure and simple, Mr. Weill's score will not be written large upon the pages of history. The composer's experience in the Broadway theatre has provided him with unerring means for making telling effects, both in the simplification of melodic line and inflection in the treatment of dialog and in the massing of solo and choral resources in the polyphonic presentations of the theme-tune at the beginning and the end of the opera. The end, indeed, is almost too effective; it sounds like a choral-orchestral montage at the end of a Hollywood epic—a sumptuous noise, but overwritten and spurious. The innocent folk melodies dotting the score (in addition to *Down in the Valley*, there are such others as *The Lonesome Dove*, *The Little Black Train*, *Hop Up, Ladies*, and *Sourwood Mountain*) are subjected to chromatic harmonizations that artificialize and cheapen them. It is impossible not to wonder whether so sophisticated and knowing a composer as Mr. Weill really believes that a score, to be popular, needs to be such a tissue of vulgarisms. By comparison, his best Broadway works, among which I should number *Lady in the Dark* and *One Touch of Venus*, are Mozartean in the relative purity of their harmonic texture. And one looks in vain for the delightful understatement, the willingness to let a simple song well enough alone, which have made Mr. Weill's earlier *Die Dreigroschenoper* and the September Song in *Knickerbocker Holiday* genuine classics of the light musical stage. If *Down in the Valley* represents the ultimate Americanization of Mr. Weill, the news is bad, for he has thrown away his fine-grained sandpaper and reached for a trowel.

AND yet, unbefitting as the musical treatment may be, *Down in the Valley* provides a valuable model for American composers who want to write operas that can be produced far and wide. Its economical scope, its canny knowledge of the theatre (in which, let it be plain, Mr. Weill shares fully with Mr. Sundgaard), and the immediacy with which it reaches its audience make it an object worthy of both admiration and careful study.

The Lemonade Opera cast—which included Nancy Kendall, as Jennie Parsons; Howard Jarratt, as Brack; Lewis Brooks, as Bouche; and Robert Goss, as the folk-singing Leader, and also as the Preacher—acted with uncommon sensitivity and feeling for ensemble, and made a good deal, though by no means all they might have, out of their vocal parts. Some-

body needs to show the Lemonade Opera singers how to sing other than monochromatically and constantly on a single dynamic level; though they all started out as singers, they have learned much more in the past two seasons about acting than about varied and communicative singing. The square-dance choreography of the barn-dance scene was excellently conceived by Allen Waine, without the usual boring clichés, and Martin Belasco's setting was notable for its taste and appropriateness.

Cabalgata, A Spanish Revue Broadway Theatre

Cabalgata, a "Spanish musical cavalcade," arrived at the Broadway Theatre on July 7 to open an engagement of indefinite duration. Performed by a large company of Spanish artists, *Cabalgata* is an olla podrida of folk and theatre dances and songs, presented with engaging directness and zest, and made decorative by attractive national costumes of several periods and by tastefully designed backdrops. The revue came to New York, after more than seven years of consecutive performances (with the inevitable cast changes) in Spain and Latin America and on the West Coast.

Many members of the audience obviously understood and relished the words of the Spanish songs, sung in agreeable style by Rosa de Aliva, an operatically trained lyric soprano, and Miguel Herrero, a reasonably authentic, if rather vaudevillian, flamenco singer. But for American audiences dancing employs a more universal language than singing, and the dances were wisely allowed to outnumber the purely musical items. None of the dancers manifested all the virtuosity, taste, or communicativeness the art of Spanish dance permits; but José Toldano and Paco Fernández, both of whom had appeared here last winter in the company headed by Mariemma, attained a considerable degree of brilliance, and always seemed authoritative. Carmen Vazquez, the leading feminine flamenco dancer of the troupe, played the castanets with subtlety and virtuosity, but her heavy and rhythmically imprecise dancing left something to be desired. The ensemble was well drilled, and the repertory was varied, consisting of materials drawn from folk, classical, and variety show sources.

José Cortes, a pianist of considerable attainments, insisted on playing Falla's Fire Dance, an inescapable interlude in all Spanish dance programs. The orchestra was conducted in routine fashion by Ramón Bastida. A large amount of the music employed for the dances was pretty terrible.

C. S.

Outdoor Operetta In 31st St. Louis Season

ST. LOUIS

MAKING excellent use of its new \$30,000 amplification system, the St. Louis Municipal Opera opened its 31st season with an excellent production of Romberg's *The New Moon*, which played from June 9 to 19 under the general direction of John Kennedy, art direction of Watson Barratt, and musical direction of Edwin McArthur. The principals were Dorothy Sarnoff, Mary Wickes, Virginia Gorski, Edward Roecker, Sidney Blackmer, Edwin Steffe, and Robert Shafer.

The second week, beginning on June 20, brought the local premiere of *Bloomer Girl*, with a cast that included Dorothy Sandlin, Dick Smart, Olive Reeves-Smith, Mable Taliaferro, Avon Long, Joseph E. Marks, and Virginia Gorski.

Other productions in the series have included Victor Herbert's *The Fortune Teller*, during the week of June 27; Rudolf Friml's *The Firefly*, during the week of July 4; Oscar Strauss' *The Chocolate Soldier*, during the week of July 11; Noel Coward's *Bitter Sweet*, during the week of July 18; and Harry Tierney's *Irene*, during the week of July 25.

Stanley Chapple opened the fifteenth season of the St. Louis Little Symphony in the Washington University Quadrangle on June 17. The program was skillfully performed, comprising Rameau's *Ballet Suite* from *Dardanus*, Copland's *Quiet City*, Dvorak's *Legends*, Bach's *Brandenburg Concerto No. 5* (*Gloria Gilbert*, flute; Joseph Bakalar, violin; and Mr. Chapple, piano), and Schubert's *Sixth Symphony*.

The second concert, on June 24, was played without an intermission because of threatening rain. The program included J. C. Bach's *Symphony in D major*, Gardner Read's *Partita*, Paisiello's *Sinfonia Funèbre*, and Mozart's *Piano Concerto, K. 537*, with Paul Kueter as soloist.

The St. Louis Institute Chorus, assisted by the school's orchestra, presented Mendelssohn's *Elijah* on May 26, at the Ward Junior High School, under William B. Heyne. The opera department, under the direction of Ladislao Waida, staged an excerpt from Mozart's *The Magic Flute* and other operatic scenes at the Hadley Junior High School on May 31. Nandor Domikos conducted. A concerto program by six pupils of Leo Sirota was presented at the Ward School on June 3.

HERBERT W. COST

Two Operas Given At University of Utah

SALT LAKE CITY.—The Great Waltz and Bizet's *Carmen* were presented at the University of Utah Stadium Theatre by the university drama department and the Utah Symphony during the period from July 4 to 19. Both performances were under the general direction of C. Lowell Lees, and were conducted by Maurice Abravanel.

Robert Rounseville, Gwenn Hawthorne, and Ruth Jenson Clawson sang leading roles in *The Great Waltz*, which was given eight performances. Jean Vickers, premiere danseuse, a large chorus, and a number of local actors contributed to the general high level of the performance. Kitty Carlisle, as *Carmen*; Mr. Rounseville, as Don José; Theodore Uppman, as Escamillo; and Blanche M. Christensen, as Micaëla, made the *Carmen* production a memorable one. It is hoped that further opera productions will be undertaken in the future.

GAIL MARTIN

MEPHISTO'S MUSINGS

mountains of flowers arranged in the shape of a lyre. She is buried in Döblinger Friedhof beside her husband. There is no word yet as to what will happen to the two little orphans. There are very few relatives.

"This information comes from an article in the *Wiener Zeitung* of June 14."

Four Doctors

Lotte Lehmann, who received the honorary degree of doctor of music from the University of Portland, Oregon, in June, shares her Santa Barbara home with Frances Holden, a doctor of philosophy, who translates the soprano's books. Theirs is a learned establishment, according to a recent letter from Mme. Lehmann:

"We have a marvelous couple now, who are not really servants; they are very sweet and nice married people, both of whom study at the University here, preparing for their doctor's degrees. They do a part-time job, work half the day for us, are enchanting, and very, very efficient. Isn't it funny that when they get their 'Dr.' we will be four Doctors in this household!!! But I must confess that I am the least highbrow of us four."

Baltimore Addenda

One of our senior editors, John Alan Haughton, a Baltimorean from way back, has some amplifications to make in George Kent Bellows' historical article on Music in Baltimore, which appeared in the Dec. 15, 1948, issue of *MUSICAL AMERICA*, and is reprinted in the book, *Musical U. S. A.*, edited by Quaintance Eaton, our associate editor. Since it is a wholly intramural affair, we give you Mr. Haughton's succinct memorandum to the editor—verbatim.

"Dear Boss:

"I am noting a few things I remember.

"The Metropolitan came to Baltimore first in 1895, not 1898. Patti was never a member of the Met, but she did sing a few guest performances there in a post-season about 1891. Lehmann never sang in Baltimore, as far as I can remember. The Damrosch company, for which she came to USA, gave a short season at the Academy of Music in 1895 or 6, but Kálfás was the prima donna. The second year he was booked at the Lyceum, a theatre so small that fifteen rows of the orchestra had to be taken out in order to get the players in. This left about ten rows and no one bought tickets. The stage of the Lyceum wasn't much larger than this office. It had originally been built for a society dramatic club called The Wednesday Club. It was burned down about twenty years ago.

"Oratorio Hall, which stood on the ground now occupied by the Auditorium Theatre, was built in the late '70s by the Oratorio Society, of which Otto Sutro and George Gibson were the only presidents. The building not being a paying proposition it was turned into a swimming pool which was



Silent, Not Shadowless

"In your obituary of Maria Cebotari you erroneously state that she appeared in the premiere of Strauss' opera, *Die Frau ohne Schatten*," writes Erwin Geringer. "The date (June 24, 1935) is correct, but the opera was *Die schweigende Frau* (*The Silent Woman*), by Strauss, in which Mme. Cebotari sang the part of Aminta. *Die Frau ohne Schatten* had its premiere in Vienna on October 10, 1919, with Mmes. Lotte Lehmann and Maria Jeritza in the two leading roles."

State Funeral

From Edith Faigman, who generously furnished much of the material we printed in Mme. Cebotari's obituary (but not the misinformation about *Die schweigende Frau*) a further supply of information arrived just too late for the July issue:

"Her actual birthplace was Kischinew in Bessarabia. She was the daughter of a clergyman, and used to sing in the church choir as a girl. She joined the Moscow Art Theatre because she originally wanted to become a dancer. Her final role was not Turandot, but Dame Laura in the operetta, *Der Bettelstudent* [by Karl Millöcker] —for the Volksoper, as a change.

"I am writing primarily because I think you might want to publish a note about her funeral. Befittingly, because they loved and admired her so, the Viennese gave her what amounted to a state funeral. It took place on June 13, and for four hours and more in the morning the people passed by her body lying in state in the foyer of the Opera House, while other thousands formed lines in the surrounding streets waiting to say their last farewells. At the services, Bürgermeister Körner, Dr. Hilbert, and Professor Salmhofer, of the Staatsoper, and Willimar Schmidt, as president of the theatrical union, all spoke, and messages came from the International Theatre Institute of UNESCO and from Austria's president and chancellor, Dr. Renner and Dr. Figl. The Vienna Philharmonic, under Josef Krips, aided by the Staatsoper chorus, performed, among other works, the Mozart Requiem. The coffin was black, with

floored over when oratorio was given. It was sold to Kernan, who built the Auditorium, in the late '90s.

"Hammerstein came frequently, giving opera at the Lyric, in about 1909. He tried to buy the Lyric, but Otto Kahn beat him to it and sent the Metropolitan every Tuesday night during the season of 1910-1911. The Phila-Chicago came frequently after the Manhattan Opera was out.

"The Phila Orch went to Baltimore more under Fritz Scheel, its founder, some years before Stokowski took over. Scheel died early in 1907, when a performance of the Ninth Symphony was in preparation, and Leandro Campanari took over.

"The Bach Choir, a unique chorus, was organized by Harold Randolph, then director of the Peabody Conservatory, in the Autumn of 1903, to give the first performance in the city of the Bach St. Matthew Passion. The Baltimore fire, which wiped out the business section of the city in February, 1904, caused the discontinuance of the rehearsals temporarily. This chorus of about fifty voices was remarkable in the fact that every member without exception was a soloist in a local church and every voice a trained one.

"The rehearsing of the Passion was resumed in the Autumn of 1904, and the work first given the following spring with members of the Philadelphia Orchestra accompanying and Randolph conducting. It was repeated the following season, and in 1906 the first local performance of Beethoven's D major Mass was given. All these performances took place in the Peabody Concert Hall. The third and fourth seasons miscellaneous choral programs were given, including Bach motets and modern choral pieces, but the public did not give it sufficient support and the organization was discontinued. Elgar's Dream of Gerontius had been put into rehearsal, but it was abandoned on account of the prohibitive cost of the orchestra."

Corporation Culture

Music, it appears, is considerably off the usual beat of the United States Steel Corporation's press department. A release describing the second in the series of summer

NBC Symphony broadcasts sponsored by the corporation promised that Lauritz Melchior would sing "one of the arias from Siegmund's Spring Song from Act 1 of Wagner's *Die Walküre*." In Prokofieff's Peter and the Wolf, the broadside announced, "Conductor Reiner will establish the individual characters in the composition by a descriptive theme." Since the name of Prokofieff is not mentioned, we are left to infer that either Fritz Reiner or Mr. Melchior, who was narrator, composed Peter and the Wolf.

Oh, well; we hope we never have to write a publicity blurb about the steel business.

Onegin Memorial

A shrine was dedicated to the memory of Sigrid Onegin, one of the greatest contraltos of the 1920s, in Magliaso, Switzerland, where the singer died in 1943. In the home in which she lived during the last years of her life, two rooms have been turned over to the preservation and exhibition of her costumes, scores, and other mementos.

Frolicsome Divas

In the second act of Carmen, when the touring Metropolitan presented the Bizet opera at Indiana University in Bloomington, Risë Stevens was startled to see two of Lillas Pastia's tavern patrons wearing 1949 American street dress, instead of the usual gypsy togs. When Miss Stevens had time to sneak a second glance at the anachronistic choristers, she discovered that Bidu Sayao and Florence Quartararo were on hand to help welcome the victorious Toreador. For the duration of the scene they acted and sang with the greatest abandon. At one point—no doubt to the amazement of those in the audience who were not aware of the jest—they committed *lèse majesté* by pointedly crossing the stage in front of the prima donna of the evening. Miss Stevens should retaliate with a surprise appearance as Flora in La Traviata, and endeavor to nudge Miss Sayao's Violetta out of the limelight.

LEWISOHN STADIUM

Istomin and Fuchs, June 27

Apart from a sudden windstorm that played hob with Joseph Fuchs' cadenza in the first movement of the Beethoven Violin Concerto, everything went smoothly and unsensationally in the all-Beethoven program conducted by Fritz Reiner on the second Monday evening of the Stadium season. It was primarily a program of concertos, for after a soundly traditional performance of the Third Leonore Overture at the outset, the rest of the time was devoted to two concertos—the G major Piano Concerto, with Eugene Istomin as soloist, and Mr. Fuchs' reading of the Violin Concerto. By virtue of his thorough musicality and his ability to play lyric passages with real songfulness, Mr. Istomin's version of the piano concerto was highly rewarding, even if it was seldom brilliant in effect. At Mr. Fuchs' hands, the violin concerto was always workmanlike but never either broad in scope or particularly personal in address. Mr. Reiner's accompaniments were, of course, altogether excellent.

C. S.

All-Orchestral Program, June 28

The novelty of the second Tuesday program presented by Fritz Reiner and the New York Philharmonic-Symphony was the first Stadium performance of Virgil Thomson's *The Seine at Night*. Standing as it did between the exhibitionistic vitality of Berlioz' Roman Carnival Overture and the rhythmic piquancy of Dukas' *The Sorcerer's Apprentice*, the fine craftsmanship of Mr. Thomson's little souvenir of Paris perhaps failed to achieve its maximum effectiveness. As it was, *The Seine at Night* seemed a little contrived, and evocative only of a mild, generalized nostalgia. The composer was in the audience to hear the performance of his piece, which Mr. Reiner conducted, as he did the Berlioz and the Dukas, with precise and illuminating attention to detail. Tchaikovsky's Fifth Symphony closed the program, in a reading whose general brilliance was vitiated by some singular rubato distortions, particularly in the slow movement.

J. H., Jr.

Monath Plays Mozart, June 29

A program that promised sheer enjoyment was arranged by Fritz Reiner for this evening. That the promise was not entirely fulfilled was not his fault, nor that of the soloist, Horst Monath. Acoustical perplexities aside (and one puts them aside

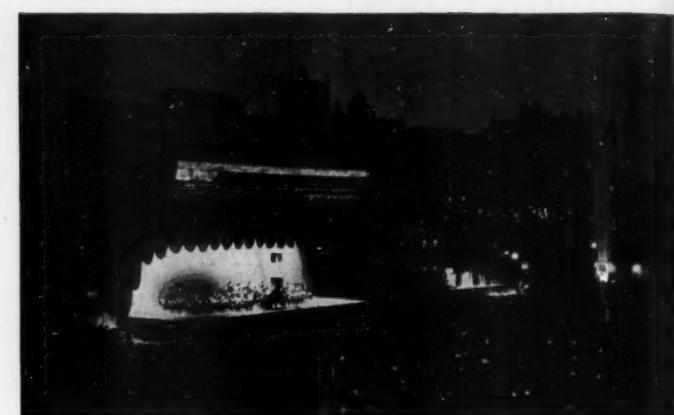
only because it becomes an old story to remark each time that they are many and varied), the procession of planes across the sky ruined any attempt at concentration on the second movement of the Mozart A major Concerto, K. 488, which was Miss Monath's portion. Mendelssohn's Italian Symphony, which opened the program, fared best of all, in a clear, clean, and vital performance by Mr. Reiner and the orchestra. But the group of Johann Strauss pieces, played in commemoration of the fiftieth anniversary of the composer's death, had obviously suffered from a lack of rehearsal time, because the conductor could not quite achieve what he apparently wanted from the orchestra. Persuasive as he was, and clear as his intent appeared, the lilt was absent, the rhythm sluggish, the dough unleavened. These Strauss selections included the Vienna Life, Treasure, and Southern Roses Waltzes, and the Overture to *Die Fledermaus*.

Miss Monath gave great satisfaction in what parts of the concerto could be heard. Her approach was cool, slightly austere, crisp and sophisticated. Her technique was essentially solid, even though she seemed unnerved by the extraneous sound effects—and who could blame her!—and she brought a sweetly brooding melancholy to the slow movement before its gossamer texture was rent by the din of air traffic.

Q. E.

Melchior Soloist, June 30

Lauritz Melchior was soloist when Fritz Reiner conducted the last of his Stadium assignments. The first half of the program was devoted to Wagner and consisted of Ring extracts—the Ride of the Valkyries, the *Götterdämmerung* funeral music and Siegfried's Rhine Journey—besides Siegmund's sword monologue and love song, from the first act of *Die Walküre* and the Forging Song from Siegfried. Mr. Melchior proved to be in uncommonly good vocal condition, and his singing of these three passages sounded fresh and freely produced. His rhythms and sense of note values, on the other hand, were unpredictable. As an encore after his Wagnerian contributions, he added the Steersman's Song, from *The Flying Dutchman*. Later in the evening the tenor was heard in Schumann's *The Two Grenadiers* and some lighter songs by Curtis, Spielmann, and Youmans, with the orchestral accompaniments directed by Ezra Rachlin, conductor of the Austin Symphony. Mr. Reiner's remaining piece was



Keystone

A capacity crowd of 20,000 attended the annual Gershwin Night at Lewisohn Stadium on July 7. Alexander Smallens conducted, and Oscar Levant was soloist

Rimsky-Korsakoff's Capriccio Espagnol. H. F. P.

Mischa Elman, Soloist, July 2

The superbly rich tone of Mischa Elman's violin playing was the most attractive feature of the Stadium season's second Saturday night concert, conducted by Alexander Smallens. The program opened with the first performance of Frederick Jacobi's Music Hall Overture, a lively piece that should see much honorable service in programs at Mr. Smallens' regular Radio City Music Hall stand, and continued with Liszt's *Les Préludes*. Before intermission, Mr. Elman played Wieniawski's D minor Concerto, and he returned to close the program with Lalo's *Symphonie Espagnole*.

The amplification system did handsomely by the violinist, and the lush textures of the works he had chosen proved admirably suited to his romantic approach. He played both the Wieniawski and the Lalo with unswerving control, and with an interpretive sweep that made his readings masterpieces of dedicated sentimentality. The program also included crisp performances of three dances from Khachaturian's ballet suite, Gayne, and of Robert Ward's Concert Piece for Orchestra, an entertaining bit of Gershwiniana that was given its first Stadium performance. After the completion of the program, Mr. Elman was recalled for several encores, which he played with piano accompaniment.

J. H., Jr.

Iturbi in Dual Role, July 5

Postponed from the previous night because of threatening weather, the July 5 program presented José Iturbi in a dual role as conductor and pianist. Mr. Iturbi played the Mozart D minor Concerto, K. 466, and the Liszt Hungarian Fantasy—both of which he played at his New York debut, with the Philharmonic-Symphony on Dec. 5, 1929—in anticipation of the twentieth anniversary of that event. He performed them brilliantly, with expert command of the keyboard if not altogether consistent control of the orchestra. His phrasing was elegant, and his shading beautifully proportioned.

As conductor in purely orchestral works, however, Mr. Iturbi was less successful. It is quite possible that he had devoted the major portion of his rehearsal time to the concertos. The program contained two novelties, Eduardo Chavarría's Cradle Song, and Manuel Palau's March Burlesque, both of them heard for the first time in New York. Neither proved to be very compelling, although the March Burlesque by Palau revealed a facile skill at orchestration. Mr. Iturbi's interpretations of Liszt's Second Hungarian Rhapsody and of Turina's La Procesión del Rocío had a certain contrived vigor, but his conception of Brahms' First Symphony seemed merely pedestrian.

S. B.

Gershwin Night, July 7

The night was cool and breezy, the moon was full, and a capacity audience of 20,000 crowded into Lewisohn Stadium to hear Oscar Levant as soloist with Alexander Smallens and the New York Philharmonic-Symphony in the annual concert of music by George Gershwin. Since the Gershwin repertoire is severely limited, the program was much the same as it has always been, except for the Second Rhapsody, which was given its first Stadium performance. In addition to this novelty, Mr. Levant played the Piano Concerto in F and the Rhapsody in Blue, and, as encores, offered two of the three Preludes.

The Second Rhapsody, composed in California in 1931, and originally called Rhapsody in Rivets, has never achieved the popularity of the earlier Rhapsody in Blue—perhaps because the discipline imposed on its nervous rhythms and somewhat leaner melodic content make it seem less a spontaneous product of the period in which it was written. It is an attractive piece, however, and Mr. Levant played it sympathetically and with the freshness and dexterity that have made his Gershwin interpretations so popular. Mr. Smallens and the orchestra provided the pianist with well-proportioned accompaniments, and read through jaunty performances of Strike Up the Band, An American in Paris, and Robert Russell Bennett's medley of tunes from Porgy and Bess.

During intermission, Mrs. Charles S. Guggenheim, chairman of the concert committee, appeared on the stage to greet the first capacity audience in two seasons, and urged its members to return "just three times a week." She also expressed her regret at the first absence from a Stadium Gershwin Night of the composer's mother, Mrs. Rose Gershwin, who died last January. J. H., Jr.

Nikolaidi in Stadium Debut, July 9

In her first Stadium appearance, the Greek contralto stole the show, as one of a quartet of soloists in a French program conducted by Alexander Smallens. Elena Nikolaidi's warm, rich voice, even in texture and production from its lowest notes to its highest, was flexibly at the service of four arias: Gluck's *Divinités du Styx*, from Alceste; Bizet's *Habanera* and *Seguidilla*, from Carmen, and Saint-Saëns' *Mon cœur s'ouvre à ta voix*, from Samson et Dalila. Delectable in appearance and gracious in manner, she captivated the audience from the beginning, and won seven recalls after the Samson aria; even so, Mr. Smallens had to signal for the continuation of the program. The other three singers also did some distinguished work. Lois Hunt, soprano, winner of this year's Metropolitan Auditions of the Air, sang Charpentier's *Depuis le jour*, from Louise, and Gounod's *Jewel Song*

(Continued on page 24)

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Pelléas et Mélisande Presented In London By Opéra-Comique

By HAROLD D. ROSENTHAL

LONDON

OPERA audiences in London are unpredictable, to say the least; who would have thought that three performances of Debussy's fragile operatic flower, *Pelléas et Mélisande*, would have resulted in three virtually capacity houses at Covent Garden? The last performances of *Pelléas et Mélisande* at Covent Garden, during the coronation opera season of 1937, were but sparsely attended, yet on this occasion musical and social London turned out en masse to welcome the company from the Paris Opéra-Comique.

What the "new" opera public thought of this work is difficult to say; but the members of the old guard were so impressed by these performances that many attended all three. The interludes were listened to with rapt attention, and any attempts even to whisper were hastily silenced.

Just as the Vienna State Opera's Mozart performances two seasons ago evoked authentic atmosphere, so this Paris ensemble seemed the right one for this work.

In *Pelléas et Mélisande* the orchestra is so important that some trepidation must have been felt as to what the Covent Garden orchestra would make of this delicate and subtle score. Any such fears were groundless, for, under the seemingly magin baton of Roger Desormière, the orchestra showed how fine its true metal was. Sensitive string playing, floating pianissimos, and exquisite tone gradations were possible, after all; and Mr. Desormière had been given but two orchestra rehearsals.

The singers, with one exception, did not possess really remarkable voices, but this hardly seemed to matter; everyone seemed just right. The exception was H. B. Etcheverry, the Golaud, a truly great artist, whose study of the jealous husband was molded in the great tradition. Mr. Etcheverry, who may well take his place with such famous interpreters of the part as Vanni-Marcoux and Jean Bourbon, was particularly impressive in the scene in which he discovers that Mélisande has lost the ring, and in the scene with Yniold; and the figure of grief he presented in the final scene was very moving.

THE *Pelléas*, Jacques Jansen, had a good stage presence and the right type of voice (baryton Martin), which was not, however, intrinsically a beautiful one. The Mélisande, Irène Joachim, a specialist in this part, did not efface memories of Maggie Teyte, nor for that matter of the doe-like Mélisande of Lisa Perli, who sang the part in 1937. Miss Joachim's voice was a trifle on the small side for Covent Garden, and her conception of the part often seemed stilted.

Pierre Froumenty, the Arkel, had a noble bass voice, but lacked the deep insight the part requires, and failed completely to move us with the famous *Si j'étais Dieu, j'aurais pitié du cœur des hommes*, at the end of Act IV. Solange Michel, as Geneviève; Jacqueline Cellier, as Yniold; and Jean Vieille, as the doctor, completed the cast.

The scenery, by Valentine Hugo, was obviously designed for a smaller house than Covent Garden. After the wonderful Wagner performances, we might have expected these performances to seem anti-climactic; instead, they provided a most fitting finale for the Covent Garden season.

Interspersed with the Wagnerian performances were several guest appearances at Covent Garden by Eu-

gene Conley and Winifred Heidt. Mr. Conley made his debut as the Duke, in *Rigoletto*, with Elisabeth Schwarzkopf, substituting at twenty-four hours' notice for Erna Berger, as Gilda. Mr. Conley later appeared as Rodolfo, in *La Bohème*. Mr. Conley's singing is well-schooled stylistically, and sincere and musically; indeed, it is the best singing of Italian tenor parts in London this season.

Miss Heidt was triumphantly successful as Carmen—quite the best to sing in London since Conchita Supervia. She, too, sang in English, and her personality and temperament even galvanized the usually phlegmatic Don José of Kenneth Neate (substituting for Frans Vroons, who was indisposed). Willa Stewart, the Micaela, and Jess Walters, the Escamillo, both offered good portrayals. Peter Gellhorn conducted.

The season ended on June 11, with an improved performance of Mozart's *Le Nozze di Figaro*, under Karl Rankl. Since the season began last September, there have been nearly 130 performances by the resident opera company. Added to the repertory were *Aida*, *La Bohème*, *Siegfried*, *Fidelio*, *Le Nozze di Figaro*, *Das Rheingold*, and *Götterdämmerung*—making a total of eighteen operas given during the season. The others were *The Magic Flute*, *Der Rosenkavalier*, *La Traviata*, *Peter Grimes*, *Il Trovatore*, *Boris Godounoff*, *Carmen*, *Die Walküre*, *Tristan und Isolde*, *Rigoletto*, and *Die Meistersinger*.

Two other interesting events added something out of the ordinary to the end of the London season—a recital at Covent Garden by Jennie Tourel, and a debut recital, at the Wigmore Hall, by Elizabeth Wysor.

Miss Tourel, returning to London for the third season, offered an un-hackneyed program before her largest Covent Garden audience. After each song, whether it was the Debussy's *L'Échellonement des Haies*, Rossini's *Regatta Veneziana*, or Offenbach's *Ah, quel diner*, it seemed that here was the only artist for that particular song, an artist who could sing herself into the soul of the song and capture the mood of the composer, enchanting the audience by her art as she herself was enchanted by the music. Gerald Moore was her

Furtwängler Opens Salzburg Festival

SALZBURG

A PERFORMANCE of Mozart's *The Magic Flute* by the Vienna State Opera, conducted by Wilhelm Furtwängler, opened the month-long Salzburg Music Festival on July 27.

Lieutenant General Geoffrey Keyes, American high commissioner in Austria, took part in the opening ceremonies, at which thousands of foreign visitors were present.

Kirsten Flagstad, soprano, appeared in Beethoven's *Fidelio*, under Mr. Furtwängler's direction, on July 30. The opera will be given five performances during the festival. Conductors for the nine scheduled concerts by the Vienna Philharmonic include Bruno Walter, Herbert von Karajan, George Szell, Edwin Fischer, Hans Knappertsbusch, Josef Krips, and Mr. Furtwängler. A number of church music concerts will be presented.

superb accompanist.

Miss Wysor had to contend with a very hot Sunday afternoon, but those who were present realized after the opening item, *Divinités du Styx*, from Gluck's *Alceste*, that this was not just another recital. Miss Wysor's voice (she describes herself as a contralto) is really a very round, rich mezzo-soprano, with upper notes that have a lovely warm quality. She already possesses no small degree of that vague something we call "grand style," which was given full scope in *O prêtres de Baal*, from Meyerbeer's *Le Prophète*. As with Miss Tourel, she had the maximum support from her accompanist—again Gerald Moore.

The London Opera Club, whose president is the young Earl of Harewood, nephew of the King of England, and one of the most knowledgeable young men connected with the world of opera today, will offer three performances of John Blow's *Venus and Adonis* in the Great Hall at Hampton Court Palace (built by Henry VIII), to celebrate the tercentenary of the birth of the composer. Constant Shacklock will take the part of Venus. The moving spirit behind this venture is Ernst Urbach, of Vienna, who has been living in England since before the war, and who has already given us performances of Peter Cornelius' *The Barber of Bagdad* and Arthur Benjamin's *Prima Donna*.

British Ballet To Give Season Here

Sadler's Wells Company Plans Four-week Metropolitan Opera House Engagement

Plans for a four-week season of the Sadler's Wells Ballet, to be presented at the Metropolitan Opera House by the Covent Garden Opera Trust in association with the Arts Council of Great Britain, were announced recently by S. Hurok, who will make arrangements for the engagement.

The company of nearly sixty will be headed by Margot Fonteyn, Moira Shearer, Violetta Elvin, Pamela May, Beryl Grey, Frederick Ashton, Robert Helpmann, Alexis Rassine, Harold Turner, Michael Somes, and John Hart.

Ten works by Mr. Ashton, Ninette de Valois, and Mr. Helpmann, and two restorations by Nicolai Sergueff of classic ballets will be given their American premieres. Three of these will be full length ballets, lasting a whole evening—*The Sleeping Beauty* and *Le Lac des Cygnes*, both re-created by Mr. Sergueff after the original choreography of Marius Petipa, and using Tchaikovsky's complete score; and *Cinderella*, a three-act ballet to a score by Serge Prokofiev, with choreography by Mr. Ashton—the first production outside Russia of this ballet.

Mr. Ashton will also contribute *Symphonic Variations*, to César Franck's music; *Apparitions*, set to Gordon Jacob's orchestration of music by Liszt; *Façade*, based on free adaptations of poems by Edith Sitwell to the musical suite by William Walton; and *A Wedding Bouquet*, based on a text by Gertrude Stein, with music by Lord Berners, who also created the décor.

Miss De Valois, director of the company, will be represented by *Job*, a dance masque by Geoffrey Keynes and Gwendolen Raverat, with music by Vaughan Williams; *Checkmate*, with music by Arthur Bliss; and *The Rake's Progress*, with music by Gavin Gordon.

Mr. Helpmann will contribute *Hamlet*, to Tchaikovsky's Overture-Fantasia, and *Miracle in the Gorbals*, a modern passion set in the Glasgow slums, with music by Arthur Bliss.

The company will be assisted by members of the orchestra of the Metropolitan Opera, conducted by Robert Irving.

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Amplification: The Enemy of Music

A NOTHER summer of concerts at the Lewisohn Stadium has convinced us again that electrical amplification is the curse of outdoor music. The construction of a new stage at the Stadium entailed the installation of a new, and presumably up-to-the-minute, public address system. Its doleful history may be traced, night by night, in our reviews of the successive concerts. Now and again the apparatus behaved fairly well throughout all, or the larger part, of a program; but nearly every reviewer found the mechanism obtrusive enough to warrant comment.

We shall not soon forget the evening we spent two years ago (it was a *different* amplification system at that time, to be sure) testing the acoustics from the top rows. In Pierre Monteux's performance of Ravel's Second Daphnis and Chloé Suite—which is, as every musician knows, a model of tonal balance and textural clarity—we heard a viola concerto. The microphone delivered the viola part to us at a volume far exceeding that of the rest of the orchestra. Interesting as it may have been to have an opportunity to study Ravel's technique of writing for this instrument, we were not enabled to hear the music as Mr. Monteux intended us to.

The Stadium audience has begun to show a marked disaffection for purely orchestral programs, unadorned by the presence of a soloist. It is fashionable to deplore the public's insistence upon solo performers, at the expense of the general orchestral repertory. But is the public, after all, so far wrong in this case? Once a satisfactory microphone level has been secured, the tone of a soloist—whether pianist, violinist, or vocalist—maintains a reasonable consistency and continuity. In other words, it makes sense, whereas the composite tone of the orchestra, when it is picked up badly, does not.

At Tanglewood and at Ravinia, the non-electrical music is a benison to the ear. With

nostalgia we remember the pre-amplification days at the Stadium, when the trumpet in Beethoven's Third Leonore Overture played with overwhelming dramatic effect from a distant rampart at the back of the structure. Today that trumpet, unamplified, would sound like a mosquito, compared to the decibels the public address system thunders out in competition with the roaring air liners. Ours may be a horse-and-buggy mentality, but we like our music best, indoors or out, when no machinery intervenes between its production and our ears.

The Production of Opera Catches Up with the Times

THE extraordinary success story of the little company known as Lemonade Opera presents a parable for the contemplation of those who are concerned over the future of opera in this country. In the basement of a Presbyterian Church in Greenwich Village, a band of young singers is presenting two alternating attractions—Haydn's *The Man in the Moon*, a 172-year-old novelty, and a double bill consisting of Kurt Weill's *Down in the Valley* and Humperdinck's *Hansel and Gretel*. Their orchestra consists of two upright pianos. Their stage, of postage-stamp dimensions, has a ten-foot ceiling that prevents flying any scenery, and no wings at the sides. The men all dress in a single Sunday School room; the women dress in the kitchen, among the sinks and steam tables. The total production cost of *Down in the Valley* was \$400; the unique lighting effects, especially praised by several critics, are achieved by a three-way floor-plug that was purchased at the ten-cent store.

Yet despite its miniature scale, Lemonade Opera obviously gives its patrons a full-sized experience. Every performance is sold out, or nearly so, and the indications point to continuing prosperity until long after the first frost. Enthusiastic articles have appeared in all the daily papers and most of the national magazines. Explain it as you will; a new and effective formula for operatic production on a minimal budget has been discovered by the Lemonade Opera group.

Nobody has subsidized the venture; yet it has balanced its budget for three consecutive summers. And it is not, as some people suppose, a quasi-amateur co-operative venture. All the performers are unionized; sixteen singers are guaranteed the salary required by AGMA, and Local 802 requires the payment of four pianists and two conductors. The other craft unions, it is true, have made concessions, to assist the enterprise. But the company has a weekly payroll of \$2,000, and it is able to meet that cost every week, with a 290-seat auditorium in an out-of-the-way location. All this without a Carmen or a Traviata to attract the traditional audience, and without a single "name" on its roster.

ALTHOUGH we think Lemonade Opera demonstrates a way in which other cities, even fairly small ones, can afford to have opera companies of their own, we should not like to encourage the assumption that small opera companies are automatically successful. For Lemonade Opera has one quality neither the Metropolitan nor the New York City Opera can be said to possess fully—complete and genuine integrity about its task. Each production stems from a special and appropriate point of view; it proceeds with a clarity of line and a unity of

style that is possible only because the entire ensemble is committed to full co-operation in achieving the plans and designs of the artistic director, Max Leavitt—and, quite as importantly, because this particular director combines taste and imagination with exceptional command of modern stagecraft.

The special contribution of Lemonade Opera lies, therefore, in its aligning of operatic production with the best and most creative techniques and practices of the current Broadway stage. In our major opera houses, whatever their boasts may be, the art of staging is now a full generation behind the times. Except for Ballet Society's presentation of *The Medium*, only Lemonade Opera has shown us—in spite of cramped quarters and economical equipment—how greatly opera may be refreshed and revivified by the application of ideas and techniques that are taken for granted on nearly every professional stage except those of the Metropolitan Opera House and the City Center. In operatic staging, the ultimate values appear to stand in inverse ration to the amount of money the opera companies are able to spend. When you don't have money, in other words, you have to have ideas and skill in order to survive.

From Our Readers

Marquette, Mich.

ON behalf of the members of the American String Teachers Association, I wish to thank you for devoting editorial space to the string situation in this country. However, I feel that we are definitely out of the "S.O.S." period. Granted that the situation is far from healthy in many, many places; yet, if one will travel across this country, one will find very encouraging signs of a string renaissance. ASTA would not be so brash as to claim all of the credit for this improvement but we are sincerely glad that we are having a part in it....

We are all acquainted with the many reasons why the interest in strings diminished. However, it is interesting to note that some of the people who have recently "discovered" the situation are as responsible for this situation as their less glamorous colleagues in the public schools. Complacency and blind devotion to tradition is as much responsible for the string decline as anything. However, it is time to throw away the crying towel and to realize that we are working our way toward a greatly improved state of affairs.

Many encouraging signs are evident if one will but see them. The tremendous increase in interest in community symphony orchestras is a matter of record and not opinion. They, in turn, remind us that interest in strings is not a dead issue. In our ASTA organization, we are constantly amazed at the extent of string activities all over the country. ASTA is represented in 45 states and has well over 500 members. Were we to provide you with a detailed account of the string activities of our members alone, you would be pressed to provide space. Have you seen copies of the *Illinois String News*, a publication sponsored by the Extension Division of the University of Illinois, and devoted entirely to string activities in the public schools of Illinois? Similar publications are being provided in Texas by the University of Texas and in California by the joint efforts of the Southern California Unit of ASTA and the San Diego Friends of Music....

Certainly we in ASTA do not feel hopeless; nor do we feel that there is any occasion for making baseless and over-optimistic claims for accomplishment. We do know, however, that there is a steady improvement in many, many parts of this country.

May I use this occasion to inform you that ASTA is not an adjunct of the Music Teachers National Association? It is true that we were encouraged by that association to organize, and that we meet with them annually as one of several cooperating organizations, but we are an independent organization.

DUANE H. HASKELL,
President, American String
Teachers' Association.

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MUSICAL AMERICANA

THE passenger lists of Europe-bound liners still contain the names of artists sailing for overseas vacations and engagements. Aboard the Nieuw Amsterdam, when it sailed on July 22, were **Nathan Milstein**, with his wife and three-year-old daughter, Gloria; and Mr. and Mrs. **Isaac Stern**. The De Grasse had **Erica Morini** as passenger when it left New York on July 7, and **Fritz Reiner** sailed for Genoa aboard the Vulcania on July 22. He plans to spend two months vacationing in Italy and Switzerland, interrupted only by an engagement with the La Scala Orchestra on Sept. 21.

After spending two weeks in New York following a concert tour of Central America and Mexico, **Rudolph Firkusny**, pianist, left for a European vacation. . . . **Julius Katchen**, American pianist, who spends eleven months of the year in Paris, was soloist in Brahms' Second Piano Concerto with The Hague Residentie Orchestra, conducted by **Ernest Ansermet**, during the Holland Festival. . . . **George London**, California bass-baritone, has signed a four-month contract with the Vienna State Opera Company. . . . The major part of **Edmund Kurtz**'s summer will be spent concertizing in South America. He also plans a European tour in the fall, during which he will present the European premiere of a new work for cello and orchestra by **Heitor Villa-Lobos**, entitled *Fantasia*.

Flying from London to Australia, **Joan Hammond**, English soprano, stopped off at La Guardia Airport just long enough to sign a contract with **Laszlo Halasz**, director of the New York City Opera Company. . . . At the Berkshire Playhouse in Stockbridge, on Aug. 4 and 5, **Maggie Teyte** will present the first performance of Stephen Spender's new version of *Faust*, set to music from Gounod's opera. . . . **Jarmila Novotna** will sing the roles of Eurydice and Oktavian at the Salzburg Festival this summer. . . . The American Military Government is sponsoring a German opera and concert tour by **Mac Harrell**, baritone.

The Little Orchestra Society has scheduled a Town Hall production of Mozart's *The Abduction from the Seraglio*, in English, for March 31, 1950. **Thomas Scherman** will conduct, and the cast will include **Erna Berger**, **Jerome Hines**, **Robert Rounseville**, **Kathryn Poirier**, and **Norman Kelley**. . . . **Joan Field**, violinist, has been selected to play the annual Kaufmann Memorial Concert of the New York Y.M. and Y.W.H.A. during the coming season. . . . **Alton Jones**, pianist, recently presented recitals at the Women's College of the University of North Carolina and at the Heckscher Park Museum, Huntington, L. I.

The Promenade Concerts at the University of Toronto Arena recently had **William Van Zandt**, baritone, and **Mary Bothwell**, soprano, as soloists under the baton of **Sir Adrian Boult**. . . . A benefit concert will be held at the Blowing Rock Country Club on Aug. 12, with **Chloe Owen**, soprano; **Elwood Gary**, tenor; **Martha Lipton**, contralto; **John Baker**, baritone; and **Stuart Ross**, pianist, as guest artists.

The celebration of Liberia's Independence Day at the University of Texas at Houston included a concert and a lecture by **Etta Moten**, contralto. . . . **Melvin Bartell**, baritone, a runner-up in the American Theatre Wing competition of last year, is vacationing in Italy and preparing for his second season at Covent Garden. **Percy Grainger** conducted the Goldman Band in several of his own compositions during a recent Guggenheim Memorial Concert. Also on the program was **Erik Leiden's** Swedish Rhapsody, conducted by the composer.

Chile's minister of education presented **Claudio Arrau** with a medal in recognition of his many contributions to the musical culture of his native country, following a free concert for 11,000 school children. . . . **Paola Novikova**, teacher of singing, became an American citizen recently.

The engagement of **Martina von Trapp**, second soprano of the Trapp Family Singers, to **Jean Dupire**, Montreal horticulturist, was announced recently. The couple will be married early in September. . . . **Walter A. Fritschy**, founder and manager of the Fritschy Concert Series in Kansas City, and **Mrs. Ollie R. Grant** were married recently in Clay county.

Mr. and Mrs. **William Colston Leigh** have announced the birth of a son, William Colston, on July 15. . . . **Irra Petina**, Metropolitan Opera soprano, and her husband, **Dr. Frank R. Bussey**, had their first child, a son, on July 25.



WHAT THEY READ TWENTY YEARS AGO

Mrs. Edward MacDowell, shown at her home in Peterborough, N.H., sent a message to MUSICAL AMERICA congratulating it for its support and furtherance of American music. An article in the same issue discussed the musical contribution made by Mrs. Edward Bok (right), founder of the Curtis Institute in Philadelphia

A Novel Program Device

Oscar Ziegler divided the program of his piano recital in Carnegie Hall into four groups, aimed at The Tired Business Man, The Tired Critic, The Musical Left, and The Music Lover. He made a bid to a wide variety of tastes, including such diverse works as Schumann's Carnaval; a suite by Schönberg; Beethoven's Rondo, Rage Over a Lost Penny; and Abram Chasins' Gradus, and Palais Royale.

— 1929 —

A Treasure for Violinists

After lying unsuspected for more than a century in a trunk, the manuscript of a Sonata in G major for violin and figured bass by Johann Sebastian Bach has been discovered and published in Germany. The work was found in the private Bach collection of Manfred Gorké, of Eisenach. It is believed to have been in the possession of Johann Nikolaus Forkel, Bach's biographer, from whose estate Mr. Gorké's ancestors bought it. Friedrich Blume, of Berlin, made an exhaustive examination of the manuscript and an equally exhaustive analysis of the music, proving beyond reasonable doubt that it is an authentic Bach composition. It was performed by Adolf Busch, who helped to edit it, at the Bach Festival in Leipzig.

— 1929 —

Respighi Opera at Ravinia

A record-making audience gathered at Ravinia Park to hear Ottorino Respighi's opera, *The*

Sunken Bell, in its Chicago premiere. Gennaro Papi conducted, and Elisabeth Rethberg and Giovanni Martinelli sang the roles of Rautendlein and Heinrich. Others in the cast were Mario Basilio, as Nickelmann; Giordano Paltrimeri, as the Faun; Virgilio Lazzari, as the Vicar; Lola Monti-Gorsey, as Magda; Julia Claussen, as Wittiken; and, in other roles, Philine Falco, Margery Maxwell, Gladys Swarthout, Louis D'Angelo and Lodovico Oliviero.

— 1929 —

A New Conductor from Russia

Emil Cooper will make his first visit to the United States to conduct at the Chicago Civic Opera this fall. After leaving Russia, Mr. Cooper went to Paris. Among the works he conducted in their first performances in Russia were Rimsky-Korsakoff's *Coq d'Or*; Scriabin's *Le Divin Poème* and *Le Poème de l'Extase*; and Wagner's *Das Rheingold*, *Götterdämmerung* and *Die Meistersinger*.

— 1929 —

A Centenary for G. Schirmer

The house of G. Schirmer, Inc., is observing a centenary on Sept. 19. On that date, Gustav Schirmer, founder of the firm, was born in Thuringia, Germany, in 1829.

— 1929 —

Familiar Story

The Russian censor forbade production of *The Duchess of Chicago*, a Viennese operetta.

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Pizzetti and Rossini Operas Staged At Florence Festival

By GUIDO GATTI

FLORENCE

D EPARTING from a precedent of eleven years' standing, the twelfth Maggio Musicale Fiorentino was inaugurated by the premiere of a new opera. Since its foundation in 1933, this institution has considered Verdi to be its patron saint. In that year, *Nabucco* was chosen as the first of a series of restagings of Verdi's works. In subsequent seasons, homage was also rendered to other Italian composers of the nineteenth century, but at least one Verdi opera was always included in the schedule.

This year, the projected performance of *Don Carlos* was abandoned, almost at the last moment, for want of singers adequate to the taxing demands of the score, and Ildebrando Pizzetti's new music drama, *Vanna Lupa*, was moved into the opening position. Next year, to compensate for this season's shortcoming, two Verdi operas will be given—*La Traviata* and *Macbeth*—in especially accurate editions.

The public, however, was in no mood for reproaches, and accorded a most cordial reception to Pizzetti's opera. At each performance the composer was acclaimed. It was a matter for special satisfaction that Pizzetti, a Florentine by adoption during the years of his most intensive and significant creative activity, had finally chosen to make Florence the locale of one of his operas.

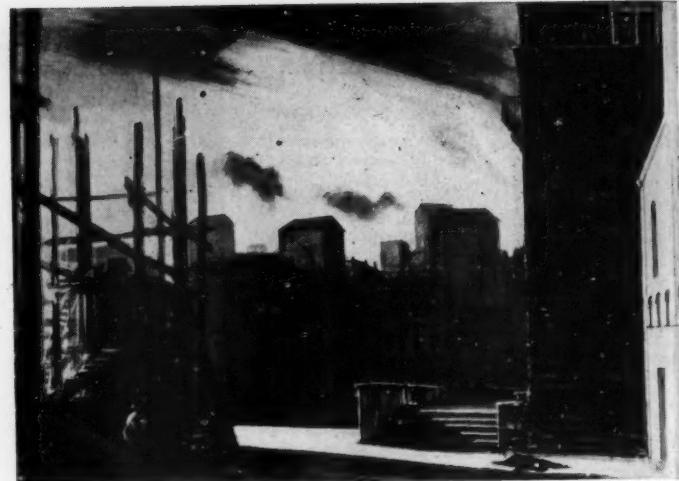
The action of *Vanna Lupa* takes place at an undetermined time between 1343 and 1379, a period of agitation and strife that reached its culmination in the uprising of the wool-growers (the *Ciompi*). The characters in the drama are signifi-

cant not merely as individuals but also as representatives of various social classes and as exemplars of the common feelings of the people of that time.

THOSE who are familiar with Pizzetti's earlier operas will find in *Vanna Lupa* a tendency to lighten the orchestral texture and to speed up the central line of the action, avoiding tangential episodes of an expository or didactic nature. Even in the solo vocal parts, Pizzetti, while not renouncing his aesthetic principles for the sake of anti-lyric declamation, employs vocal inflections that align his method with that of the ariosos in the last Verdi operas. The choral passages, numerous and extensively developed, once again confirm Pizzetti's extraordinary mastery of polyphonic writing and his unique gift for giving expression to general group sentiments.

A number of well-known singers took part in the premiere of *Vanna Lupa*. Outstanding among them was the mezzo-soprano Gianna Pederzini, an actress of great ability, who sang the title role. The composer himself conducted the opening performance. Later performances were conducted by Gianandrea Gavazzini, who contributed importantly to the preparation of the production.

An equal novelty to contemporary audiences was Rossini's *The Siege of Corinth*. Composed in 1826—as a reworking of *Maometto II*, written in 1820—the opera is a significant specimen of pre-Romanticism, containing pages, presaging *William Tell*, which call to mind Spontini's *La Vestale*, as well as the operas of Donizetti and Bellini. The third act is especially notable in this regard, for the most vital elements of the entire score ap-



A scene from Ildebrando Pizzetti's new opera, *Vanna Lupa*, given in Florence

pear here. But despite its historic interest, the opera did not provide a persuasive argument for its return to modern scenes. Its faulty dramatic construction and, in certain scenes, its lack of stylistic coherence, suggest the defects of some of Rossini's much earlier works.

The performance, none the less, was a success—in large part by virtue of the noteworthy personal gifts of Renata Tebaldi, who sang Pamira. Among the singers of the younger generation, Miss Tebaldi deserves to be regarded with particular hope and confidence. Others in the cast were the baritone Raimundo Torre (Maometto) and the mezzo-soprano Miriam Pirazzini, who sang the part of Nevel, assigned by Rossini to a tenor. The performance was prepared and conducted by Gabriele Santini. Vito Frazzi edited and adapted the score.

MONTEVERDI'S *Orfeo*, presented earlier in the festival than the Rossini opera, was also

adapted by Frazzi. There are many diverse and conflicting opinions as to the best manner of transcribing Monteverdi for modern hearers. The reworking presented at the Maggio Musicale took a good many liberties with the original score, and placed central emphasis upon the need for making the work stageworthy in modern times. The production was a success from the theatrical point of view, even though the style of the orchestration and some aspects of the vocal interpretation may have left room for reservations. The public received it favorably, and especially enjoyed the admirably conceived costumes by Giorgio di Chirico, and the evidences of excellent training in the singing of Fedora Barbieri (*Orfeo*), Rina Corsi (*Proserpina*), Miriam Pirazzini (the Messenger), and Mario Petri (Pluto). The orchestral direction was entrusted to Antonio Guarneri, and the stage direction to Guido Salvini.

Other operatic productions rounded out the rich schedule of the Maggio Musicale. An interesting evening was devoted to three one-act Italian operas of the most varied character—Cimarosa's *Il Maestro di Cappella*; Pergolesi's *La Contadina Astuta*; and Cherubini's *L'Osteria Portoghesi*. The Vienna State Opera presented a week of Mozart performances, under the direction of Josef Krips. The five major operas of Mozart were presented with taste and intelligence by artists equally versed—with one or two exceptions—as actors and singers. For the Italian audience it was unfortunate that even the works Mozart composed to Italian texts—*Don Giovanni*, *Le Nozze di Figaro*, and *Cosi Fan Tutte*—were sung in German.

THE Vienna Chamber Orchestra, Franz Litschauer, conductor; and the Brahms Double Concerto, with Wolfgang Schneiderhan, violinist, and the Vienna Symphony, under Hans Knappertsbusch. He also gave a solo recital, in which he played Bach's Suites Nos. 2 and 3, for cello alone. He is thoroughly established as one of Europe's ranking cellists, and had occasion, during his Vienna visit, to give a full and impressive account of his capabilities.

A performance of Beethoven's Ninth Symphony under Erich Kleiber fell short of some of the other fine productions of this work we have heard within the past year in Vienna. The Vienna Symphony, the Vienna Singakademie and Schubertbund; and the soloists—Irmgard Seefried, Georgine Milinkovic, Anton Dermota, and Paul Schoeffler—did their best for Mr. Kleiber, but the three later movements failed to match the excellence of the first.

WORD from Salzburg announces that Jarmila Novotna will sing Eurydice in Gluck's *Orfeo* at this summer's festival. The role was to have been sung by Maria Cebotari, soprano of the Vienna State Opera, whose untimely death on June 9 has saddened her many admirers and friends.

Sergiu Celibidache, conductor of the Berlin Philharmonic, made his first appearance in Vienna in a concert with the Vienna Symphony. Mr. Celibidache chose an unorthodox program, but one in which he could well demonstrate his excellent ability. He

(Continued on page 28)

Vienna Welcomes Visiting Musicians

By VIRGINIA PLEASANTS

VIENNA

R OBERT Wallenborn, American pianist, who is now devoting full time to concertizing in Europe, returned to Austria for successful concerts in Vienna, Salzburg, and Innsbruck. Mr. Wallenborn's program included the Griffes Sonata, the Brahms-Handel Variations, and a number of French compositions, in the interpretation of which he singularly excelled.

The United States was also impressively represented by Ellabelle Davis, soprano, who appeared in two concerts—the first a solo recital program, the second a program of songs and arias with the Vienna Chamber Orchestra, under Franz Litschauer. Miss Davis sang in Vienna a year ago, and thus was not entirely unknown. Her fame alone would hardly have been sufficient, however, to cause the audience to cry "Bravo!" after the very first piece. She sang arias by Handel; lieder by Marx; *Casta Diva*, from Bellini's *Norma*; a group of French songs; and a final group of spirituals. To each she brought the highest artistry, musicianship and sincerity. In her second concert the audience required Miss Davis to repeat several songs.

Another outstanding event of the late season was a song recital by Benjamin Britten, the English composer, and Peter Pears, tenor. The first half of the program was devoted to old English songs, sung with impeccable style and musicianship by Mr. Pears, to the uniquely fine accompaniments of Mr. Britten. The

second half of the program consisted of Mr. Britten's Seven Sonnets of Michelangelo; and four Folk Songs. These artists will come to the United States in the fall to present similar programs.

THE exceptionally gifted young Viennese pianist, Friedrich Gulda, gave the fifth all-Chopin recital in a series commemorating the hundredth anniversary of the composer's death. Mr. Gulda won the first prize in the International Music Competition in Geneva in 1946, and since that time has been busy studying and concertizing. Now eighteen, he has just finished his studies at the Academy of Music, which were frequently interrupted by appearances in various neighboring countries. At present he is in South America for a tour of twenty concerts.

Among pianists, none has a more solid place in the hearts of the Viennese than Wilhelm Backhaus. Recently he devoted seven evenings to the complete list of Beethoven's sonatas, two performances of the Emperor Concerto, and the Brahms Quintet, which he played with the admirable Konzerthaus Quartet. At least half of the audience brought scores and carefully followed every note. There was a grandeur of conception in his playing such as one seldom encounters these days; and it would be difficult to say that one sonata was better than another. The Emperor Concerto, however, was perhaps the high point of Mr. Backhaus' three-week visit.

Enrico Mainardi, Italian cellist, played the Boccherini Concerto, with

T HANKS to the enterprise of the Maggio Musicale management (Pariso Votto, superintendent of the corporation of the Teatro Comunale di Firenze, and Francesco Siciliani, artistic director) the Italian public was enabled to become acquainted with the Sadler's Wells Ballet, one of the foremost contemporary ballet companies, if perhaps not the most valuable one intrinsically. The company was well represented here both in dancing personnel and in repertory, and was enthusiastically received at each of its eight performances. The hope was unanimously expressed that the company would return next spring. The climax of their week was Prokofiev's ballet, *Cinderella*.

Two other important productions brought the Maggio Musicale to a close. Shakespeare's *Troilus and Cressida*, directed by Luchino Visconti, was given outdoors, in the Giardino di Boboli. A complete performance, requiring two full evenings, was presented of Vladimir Vogel's epic oratorio, *Thyl Claes*, for narrators, female voice, speaking choir, and orchestra.

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Romantic Music Presented At Festival In Strasbourg

By DOREL HANDMAN

STRASBOURG, FRANCE

A FESTIVAL presupposes, over and above its musical aspects, a special atmosphere of absorption and *joie de vivre*, a spiritual climate that increases the sensitivity and the power of concentration of the listener. Both material and intellectual factors must contribute their proper share. The romantic days of the Strasbourg Festival provided both in a particularly efficient dosage. But what a precious assistance was the beauty of the Alsatian capital! The harmony of its architectural lines is essentially musical, to such an extent that the concerts in the evening seemed the logical conclusion of all that had been seen during the day.

A Chopin exhibit displayed documents; manuscripts; engravings; the famous daguerrotype, in which Chopin resembles Alfred Cortot; and the death mask, so similar to that of Blaise Pascal. It was impossible not to be moved by the sight of Chopin's fine, balanced handwriting, whose discipline restrains so strong a passion, so great a revolutionary force. An entire evening was devoted to this master by Nikita Magaloff, who dealt easily with his music—a trifle too easily perhaps. Chopin's sensitive and naturally capricious music cannot withstand too antisepic an interpretation. A reaction against the bad taste of certain interpreters is welcome, to be sure, but an almost administrative objectivity is almost equally distasteful. There is no denying the impeccable technique of Mr. Magaloff, however, or the sincerity with which he approached the E minor Concerto; the F minor Concerto; the Third Ballade; the Fantaisie-Imromptu; the Nocturne, Op. 2, No. 15; and the A flat major Polonaise.

Two exquisite singers—Suzanne Danco, a fluid and luminous soprano, and Elizabeth Wyss, sumptuously-voiced American contralto—participated in Liszt's Messe de Gran (conducted by the Abbé Hoch in the candle-lighted Cathedral) and in Schumann's Faust (directed with fervor by Fritz Munch—the brother of Charles Munch—a man of great artistic vision and integrity). It is strange to observe the extent to which Goethe both attracted and frightened Schumann, whose lyricism reasserted itself whenever he approached the great man of Weimar. A lack of constructive skill renders Faust an uneven work, created in anguish and grief, but with splendid flights of imagination and a meditative aspect that one encounters only rarely in Schumann's music.

The Messe de Gran, and the Beatitudes, from Christus, showed us a strong and sober Liszt, who, except for a few moves in the direction of his beloved Venusberg, attains a truly religious grandeur and simplicity. In addition to the two gifted feminine singers, we made the acquaintance of a revelatory musician—a young Swiss baritone, Pierre Mollet, who is musically, sensitive, and master of himself and of his art. At this point I may as well also mention another baritone, Gerard Souzay, whose voice is truly marvelous, and who sang Lieder by Schubert, Schumann, and Brahms with infinite poetry.

Adolf Busch and Rudolf Serkin, who won a new triumph, and Ginette Neveu, who had not been known here before, gave programs that followed one another with the ritualistic rhythm of a well ordered ceremonial. In the violin playing of Miss Neveu it was a joy to discover that perfect sense of the temporal aspect of music which suddenly makes a familiar work seem

new because we have understood its exact time-span.

The Orchestre National, whose art American audiences had an opportunity to hear last year, is, of course, one of the great ensembles of the world. But the two local groups—the Orchestre Municipal and the Orchestre de la Radiodiffusion—as well as the two Strasbourg choral societies, also put forth efforts that were crowned with success. They gave tangible proof that the endeavor to decentralize French music is beginning to bear fruit.

THE programs of the festival were extremely well planned. In addition to the usual masterpieces one expects to find in such festival concerts, the list also included such little known works as the Messe de Gran; Schubert's Quartet for Flute, Guitar, Viola, and Cello; and Mendelssohn's Reformation Symphony, conducted with remarkable success by Louis Martin. Brahms occupied a large share of the programs, with Lieder, the G minor Piano Quartet, the D major Serenade, various piano works, the Variations on a Theme by Haydn, and the Fourth Symphony.

Some of the musicologists who attended objected that Brahms' music had no place in a festival devoted to Romanticism. But is the return to "objective" musical form a sure indication of the absence of Romanticism? Is not Romanticism more than the expression of a single epoch? Is it not a fundamental attitude, to be encountered in every century? Monteverdi was Romantic; and so is the existentialism of Jean Paul Sartre. So, also, was Brahms, in his harmonic structure, the character of his melody, his sense of kinship toward folk music, and his use of color as a means of expression. The widely different interpretations of Charles Munch and Paul Klecki brought to life two different aspects of Brahms, but both Romantic—Munch with his constant excitement, and Klecki through the evocation of a sort of pre-impressionism that while not sensual, was none the less affecting.

The individuality of the Strasbourg Festival stemmed from its organization around an idea, and not merely around the names of celebrated performers. These performers of course took part in it, and their presence was indispensable. But a number of young artists, all of whom deserved the opportunity, were given a chance to appear before a select public.

**Vienna State Opera
In Brussels Festival**

BRUSSELS.—The Vienna State Opera gave a series of performances at the Brussels Palais des Beaux-Arts, as part of the June Festival. The company brought its own scenery and was accompanied by the Vienna Philharmonic Orchestra. The series was made up of Mozart's Don Giovanni, with Paul Schoeffler in the title role, Erich Kunz as Leporello, Elisabeth Schwartzkopf as Donna Elvira, Ljuba Welitsch as Donna Anna, Ludwig Weber as the Commendatore, Anton Dermota as Don Ottavio, Irmgard Seefried as Zerlina, and Alfred Poell as Masetto; Mozart's Die Entführung aus dem Serail with a cast that included Wilma Lipp, Emmy Loose, Walter Ludwig, Peter Klein and Endre Koreh; Mozart's Le Nozze di Figaro, with Maria Reining, Miss Schwartzkopf, Sena Jurinac, Mr. Schoeffler and Mr. Kunz in leading roles; and Strauss' Der Rosenkavalier, with Miss Reining, Mr. Weber, Miss Jurinac and Miss Schwartzkopf in the principal roles.

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The Music of Frank Martin

(Continued from page 8)

major work, *Le Vin Herbé*, achieves such a true balance between expression and language that it can only be considered the result of deep thinking and an acute awareness of his own resources. Composed between 1937 and 1940, *Le Vin Herbé* eliminates all the unnecessary elements in Martin's use of the twelve-tone system. *Le Vin Herbé* (as well as all his subsequent works) retains only the melodic series, and is constructed mainly on the harmonic aggregations and rhythmic possibilities deriving from the tone-row and its intervals—whereas most twelve-tone composers rely principally on the polyphonic and contrapuntal combinations of the tone-row. It is in his particular use of the twelve-tone system that the link between Martin and Debussy becomes apparent. One might say that Martin is to Schönberg as Debussy is to Wagner. A further point of difference between Martin and most of the twelve-tone composers lies in the expressive quality of his music, for his use of the tone-row possesses a markedly lyrical character, such as is seldom found in works by dodecaphonic composers.

SETTING Bédier's *Roman de Tristan et Isolde* to music, under the title *Le Vin Herbé*, was a courageous undertaking, in view of the existence of Wagner's opera on the same subject. That Martin gave us a masterly, completely achieved work, characterized by unity of style and beauty of expression, is a result unique in contemporary music. Wagner greatly altered and romanticized the story of Tristan and Isolde. Bédier retains an earlier version of the plot, and keeps throughout his poem the style and content of a troubadour. The love philter is prepared by Isolde's moth-

er, who entrusts it to Brangaene with instructions to serve it to King Mark and Isolde on the eve of their marriage. On the ship, in Brangaene's absence, the philter is mistakenly given to Tristan and Isolde, who then fall desperately in love forever. When, after his marriage, King Mark discovers the love between his wife and Tristan, he decides to kill them. Tristan escapes at the last moment, and saves Isolde from a leprosarium in which she has been confined. They hide in the deep Forest of Morois. One night the King finds them asleep, and, pitying them, leaves his sword by their side, to show that they had been at his mercy. The remorseful Tristan brings Isolde back to her husband, and himself goes wandering. He does not hear from Isolde for three years; then, thinking that she has forgotten him, he marries another woman, Isolde of the White Hands. Some time afterwards, Tristan is wounded in battle, and, being near to death, wishes to see the first Isolde once more. He sends his friend, Käherdin, to bring her back. They agree that if Isolde accompanies Käherdin on the ship, a white sail is to be hoisted as a sign; if she is not coming, a black sail is to be the sign. When the ship approaches the shore, a white sail indicates that Isolde is aboard. But Isolde of the White Hands, who has overheard the secret agreement, tells Tristan that the sail on the ship is black. Believing that the first Isolde has not come, Tristan dies. When she comes ashore, she only finds the knights mourning beside his dead body. Kissing him for the last time, Isolde herself dies.

WRITTEN in the form of an oratorio, *Le Vin Herbé* consists of three parts—The Philter, The Forest of Morois, and The Death. The central element of Martin's musical setting is a chorus of twelve soloists, which, in a personal narrative style that is rhythmically and harmonically very rich in structure, tells the story, and sometimes participates in it. In contrast, the music of the solo parts is lyric and dramatic. The instrumental accompaniment of seven strings and piano provides an atmospheric background. Martin has avoided any element of external picturesque sound in his work; it is always the music itself that marvellously evokes the different situations. The three elements of narrative, lyricism, and instrumental background sometimes achieve extraordinary climaxes—in the lament of Brangaene when she discovers the love of Tristan and Isolde; and in the scene of a storm at sea, when, against a background of the instruments suggesting the rough sea and of the narrative chorus, Isolde sings of her unhappiness at the delay of the ship that is bearing her to Tristan. Throughout the work, Martin has succeeded in maintaining a marvellous unity of style and atmosphere. This results mainly from the role of chorus, which, being concerned primarily with the narration of the story, achieves a highly objective manner of singing. Though it was conceived as an oratorio, and has been performed in its original form many times in and outside of Switzerland, it was also given stage performances at the 1948 Salzburg Festival.

SIMULTANEOUSLY with *Le Vin Herbé*, Martin composed a series of Ballads for various instruments. While these works show his predilection for free forms, they are more traditional in character than his previous compositions. Their conservative character is explained by the fact that they were commissioned for the Geneva International Competition. The works that followed the Ballads—*Der Cornet*, an oratorio for alto and small orchestra, after Rainer Maria Rilke's poem; *Six Mono-*

logues of Jedermann, for baritone and piano; and *In Terra Pax*, a brief oratorio for soloists, chorus, and orchestra—all show the further development of the personal style that was established in *Le Vin Herbé*.

In 1945, Martin composed the *Petite Symphonie Concertante*, for harpsichord, piano, harp, and double string orchestra. Here, for the first time, he turned his attention to a pure musical form. The chief problem in this work is the difficulty of combining three instruments of opposing character. This problem he solved with remarkable skill. The musical ideas are all of a rare nobility and refinement, and the twelve-tone system is employed with such reticence that one is hardly aware of its presence. There are two movements, each subdivided into a slow and a fast section. In the fast section of the second movement, the relationship of Martin to French music, and especially to the later works of Ravel, is more apparent than in any of his other works.

LIKE César Franck, Martin reached full musical maturity rather late. This may be partly the result of his surroundings and education. But it is probably also the result of his concentrated thinking about the process of musical creation. In an article published in 1948 in the French musical quarterly, *Polyphonie*, Martin deals with the composer's responsibility for viewing his own work objectively. He seeks to determine how far his responsibility reaches, in the event that he is asked to comment on his own work. Obviously, he can make no comment before beginning the work; at that moment he possesses the will to create a certain work, but this will cannot yet be formulated, even by the composer himself.

During the process of composition, he is totally involved in translating his will into concrete sounds and rhythms; he still is unable to comment, for he is too absorbed, he lives too much within his work. Only after he has completed it can the composer look upon his work simultaneously as an object and as a remembrance. He may then find it more or less successful, more or less beautiful. If he finds it beautiful he will be happy and perhaps proud, knowing that he made it. Before others, he will feel himself to be the author of his work, and will assume responsibility for it. In his own mind, he will be able to meditate on his work, knowing better than anyone else its weak and strong points. He will remember the things that came to him without effort and those that caused him trouble. He will seek to understand why certain aspects of the work resisted or misled him. This meditation is precious, because it will help him in his next works.

Martin calls this meditation a technique of composition of a very special kind—the technique of inspiration. Acquiring this technique takes a long time; it is the art of provoking discoveries, the art of catching an idea at the right moment. It is the art of waiting and knowing how to suffer during the empty periods when the mind is lazy.

IN discussing formulation of such a meditation, Martin takes us back to the beginning of the creative process. Before he starts, the composer decides the general shape of the work, its dimensions, and its instrumental or vocal means. He tries to imagine—very indistinctly—what his work will be like. Sometimes he can foresee certain elements; he may know clearly that the work will be a fugue, a passacaglia, or an allegro. For this first conception the composer is entirely responsible; he wanted it, and he freely chose it. This conception can never be discussed; all the composer can discuss or judge is the success of the final technical achievement.

When the composer sits down to

work, he looks for the melodic and harmonic ideas that are most in accord with his first conception. In the words of Martin, those ideas are the raw materials, which do not depend upon the composer's will. They are given to the composer or are not, and he cannot admire them. Incapable of realizing a work solely through his own will, the composer should desire only what he is capable of achieving. As he brings his technical knowledge to bear upon the initial ideas, the work becomes richer than he had imagined.

The success of the work depends upon his adequate use of the right ideas. He may err, because, having to aim to the extreme limit of his possibilities, he may aim beyond them. He must also be able to renounce, if he feels that the realization is not in accordance with his thoughts. It thus often happens that the realization of a work comes long after it was conceived, because the material is rebellious and the hand slower than the spirit. But the mind can never force the hand, nor should the conception force the discovery. Thus although the artist is responsible for what he looks for, he is only slightly responsible for what he finds. This fact gives the composer a kind of innocence in the success or failure of his work. This innocence gives the composer freedom, and the right to meditate on his works and to communicate to others the fruits of these meditations.

THIS conception of the composer's responsibility has a double value. It gives us, first of all, insight into Martin's own process of composition, and explains why he did not come to maturity early. But it also shows us how far away the composers of today are from Stravinsky and his artisan-and-tools theory. For Stravinsky, being the strongest exponent of classicism in contemporary music, can deny the importance of inspiration and compare the technique of composition to the work of an artisan with his tools. The composers of the younger generation, however, are concerned primarily with applying expression to existent techniques. They have brought us into a new Romantic period, and Romanticism always admits the existence of what we call inspiration. As an exponent of this idea, Martin shows us that he is of our own time, and that we therefore cannot ignore him.

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Music Festival Presented in Utah

PROVO, UTAH.—The eleventh annual Music Festival of Brigham Young University began on June 15 and will extend to Aug. 8. The first Utah production of Gian-Carlo Menotti's *The Medium* was given, together with Mozart's *Bastien et Bastienne*, on July 15. The Paganini Quartet has presented seven concerts in the series, and other programs have been given by Carl Fuerstner, pianist; Mary Tiffany, dancer; Johanna Harris, pianist; Simeon Bellison, clarinetist; Frances Watkins, soprano; Milton Preves, violist; and Luigi Silva, cellist.

A choral concert, on July 17, was conducted by Eldon A. Ardrey.

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Visiting artists, Utah musicians, and Salt Lake Civic Music Association officers meet in Salt Lake City: Giuseppe di Stefano, tenor; Maurice Abravanel, Utah State Symphony conductor; Nancy Finch, business manager; Alexander Schreiner, organist, and first vice-president; Peter Paul Fuchs, Mr. Di Stefano's accompanist; and Mrs. Charles A. Boynton, Jr., the retiring president of the association

Baltimore Orchestra Rescued

BALTIMORE
THE Baltimore Symphony has been reorganized in what promises to be a most satisfactory and sensible way. Since February, the fate of the orchestra has hung in the balance; when it became apparent that action must be taken, Charles S. Garland, president of the Association of Commerce, was asked to head and appoint a committee to study the entire situation.

This committee made an exhaustive study of comparative figures on orchestras all over the country. Data on wages, fees, number of home concerts, tour dates, radio broadcasts, and other pertinent matters were studied and analyzed. The mayor, the school board, the board of recreation, and many other groups were asked to report on what the orchestra meant to them, and on what their attitude would be towards its continuance. The conclusions reached by Mr. Garland's committee, and the plan it proposed, were unanimously approved by the orchestra's board of directors.

The gist of the report was that the orchestra must be put on a sound financial basis, not only for year-to-year operations, but on a long-term basis, with a minimum season of nineteen weeks, and a running budget of \$200,000. Of this sum, the city will continue to give its \$60,000, and the sale of tickets is expected to bring in another \$40,000. The balance, in the opinion of the planners, should come from a sustaining fund, which might be raised quietly and without fanfare—if business interests would lead the way with \$75,000, and the Women's Committee could get the remainder through general solicitation.

It was concluded that all this could be done only by means of a complete reorganization of the board of directors, with the entire organization being put on a civic basis. Richard O. Bonnell was elected to serve as president, John T. Menzies as vice-president, F. Grainger Marburg as secretary, and Martin B. Kohn as treasurer. Contracts were immediately sent out to the orchestra members, and dates for concerts and soloists were arranged.

THE mid-week series of twelve concerts will open on Nov. 2, with Rudolf Serkin as piano soloist. Other pianists who will appear include Dame Myra Hess, Sylvia Zaremba, Solomon, and Alexander Sklarevski. A program celebrating the Goethe bicentennial will have Martial Singher as soloist, and other soloists will include

Eileen Farrell, soprano; Nell Taneman, mezzo-soprano; and Tossy Spivakovsky, violinist. The popular Sunday night series, backed by the city, will consist of ten concerts; and the series of educational concerts in the auditoriums of the public schools will run for twelve weeks.

A post-season of contemporary music was hailed with enthusiasm by Baltimore audiences. Perry O'Neil, pianist, gave the local premiere of George Garrett's Sonata; and the Baltimore Institute of Musical Arts, Hugo Weisgall, director, gave a spring festival that was comprehensive in its choice of works. This interracial institute had Olin Downes, critic of the *New York Times*, as guest speaker, on The Negro in American Music. At the Museum of Art, on April 3, the school's chamber orchestra, Hugo Weisgall conducting, gave Pergolesi's Concertino in G major, Gideon's Lyric Piece for Strings, Stravinsky's Apollon Musagète and Britten's Les Illuminations—all first local performances. On April 6, the program included Bach's Concerto for Three Pianos, Purcell's Fantasias for Strings, and Janáček's Concertino. On April 8, the program included Roussel's Sinfonietta Concerto in D minor, and Bartók's Divertimento.

Two important choral works were heard. A concert performance of Purcell's Dido and Aeneas was given on April 5; and the climax of the entire series came on Palm Sunday, at the Polytechnic Institute, when Mr. Weisgall conducted Verdi's Requiem.

GEORGE KENT BELLOWS

Two New Orchestras Formed in Virginia

RICHMOND, VA.—Two new symphony groups, the Virginia Orchestra and the Richmond Orchestra, made their debut in May under the direction of William Haaker, founder of the Arkansas State Symphony.

The Virginia Orchestra, composed of professional musicians from throughout the state, presented its first concert on May 19, in Urbanna. Next season, the group will schedule concerts in various Virginia communities.

The Richmond Orchestra, first heard in a special preview performance on May 23, will offer a subscription series under Mr. Haaker next season. The city has had no previous orchestra of its own, although both the Philadelphia Orchestra and the New York Philharmonic-Symphony have appeared here frequently on tour.

Milwaukee Hears Music Under the Stars

MILWAUKEE.—The twelfth season of Music Under the Stars, at Washington Park, began on June 28, with Eileen Farrell, soprano, as soloist. The orchestra, conducted by Jerzy Bojanowski, and a chorus, trained by John D. Anello, participated in the concert. Florence Gegan, a member of the chorus, did good work in a small solo part.

The annual municipally sponsored Song Festival took place on May 5. The Civic Orchestra, under Milton Rusch, and Civic Band, under Joseph Skornicka, participated. On May 7, the Milwaukee Civic Light Opera Company, under the direction of Lorna Warfield, staged a performance of Rodgers and Hart's *A Connecticut Yankee*. The Arion Junior Chorus, conducted by Mrs. Carl T. Wilson, presented a concert version of Humperdinck's *Hansel and Gretel* as part of its annual spring program on May 21. Eldrich Meyer, flutist, was the assisting artist.

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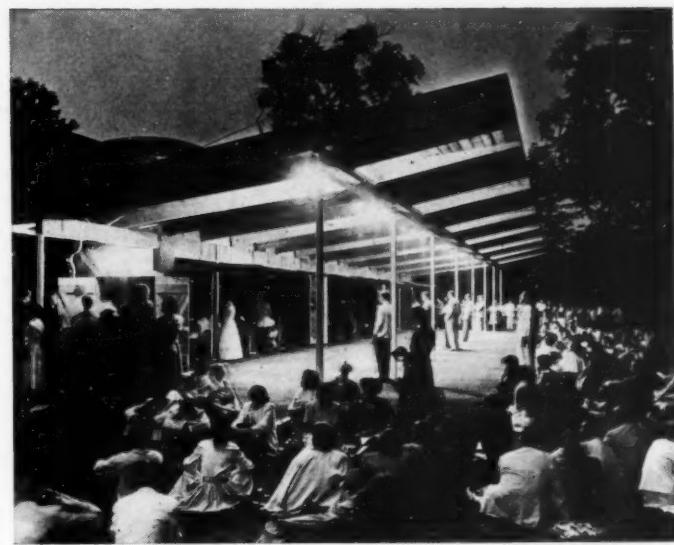
Tanglewood

(Continued from page 4)

however, was hardly more than run-of-the-mill. One could take no exception to the cool command with which he surmounted its problems or with the prevailing soundness of his musical approach. But no special warmth, no suggestion of ardent personal belief, enkindled his playing. The first half of the program was all a good many listeners heard, for at intermission time a rainstorm sent home a large number of those who did not have seats inside the shed.

THE Goethe weekend marked the midpoint of the Berkshire Festival. The season of public concerts began on July 16, when Mr. Koussevitzky conducted 35 members of the Boston Symphony in an all-Bach program, the first of four concerts, on two consecutive weekends, devoted alternately to the music of Bach and of Mozart. These concerts, which in earlier seasons were intimate events for the 1,200 listeners the Theatre-Concert Hall can accommodate, this summer attracted audiences of unprecedented size. Since last year, Eiel Saarinen, the architect of Tanglewood, has altered the Concert Hall, providing it with hinged sections enabling the entire back wall to be raised up. For the first time, music played in the hall can be heard by listeners on the lawns. The public was quick to take advantage of the new opportunity, and, with perfect weather prevailing over both weekends, the four Bach-Mozart concerts brought a total audience of 17,000. Nobody was more amazed than the Tanglewood management at the immense enthusiasm for these concerts, which were, in effect, chamber music programs, with none of the stentorian impressiveness of the Shed concerts by the full orchestra.

The interest of the audience was wholly warranted by the initial Bach concert. Fresh and full of vitality, Mr. Koussevitzky conducted six works of such varied texture and content that there was no temptation to let one's attention lag, although the program—like the three that followed—was actually unnecessarily long. The First Brandenburg Concerto, which opened the evening, was, to be sure, scrappily played, with an imprecision of which the Boston Symphony men are seldom guilty. But the Second Brandenburg Concerto was set



Howard S. Babbitt, Jr.

The Bach-Mozart concerts and opera performances at Tanglewood have now been made accessible to listeners on the grass outside the Theatre-Concert Hall, by Eiel Saarinen's device of hinging the back walls so that they may be opened up

forth with delightful verve and impeccable instrumental balance; Roger Voisin handled the high solo trumpet part with insouciance; and in the slow movement the contributions of Richard Burgin, violinist, Georges Laurent, flutist, and John Holmes, oboist, were a ravishment to the ear. Mr. Burgin and his wife, Ruth Posselt, gave a musicianly account of the Concerto for Two Violins. The orchestra easily surmounted all the technical hazards of the little-played First Suite, in C major. To close the program, a student chorus came forward to sing the opening chorus of Cantata No. 12, Weinen, Klagen, Sorgen, Zagen (from which Bach later borrowed the Crucifixus for the B minor Mass); and the majestic Cantata No. 50, for double chorus, Nun ist das Heil und die Kraft. In response to the applause at the end, Mr. Koussevitzky announced that they would repeat the double chorus, "because we have spent so much energy learning it."

THOUGH its pleasures were manifold, the Mozart concert on the afternoon of July 17 was not an unalloyed delight, for Mr. Koussevitzky's view of Mozart is essentially super-

ficial. When he has elicited from his orchestra a uniform cleanliness of execution and a metronomic precision of rhythm, a tonal sheen in lyric passages, and a headlong speed in final allegros, he appears to feel that he has fulfilled his responsibility. There were more virtuosity and glitter than variety of sentiment and style in a list that should have sounded less monotonous than it did, for all the expertise of the players—Eine Kleine Nachtmusik, the A Major Violin Concerto, the Linz Symphony, K. 425, and the familiar G Minor Symphony, K. 550. Moreover, Dorothy Powers, the soloist in the concerto, was equal to the demands of neither the music nor its technical exactions.

THE second Bach concert, on July 23, fully duplicated the success of the first one. Half way through the evening, Mr. Koussevitzky relinquished his post to Hugh Ross, head of the choral department of the Berkshire Music Center, who conducted the orchestra, Festival Chorus, and soloists in a rather mannered performance of Cantata No. 135, Ach, Herr, mich armen Sünder. David Lloyd accomplished the expressive tenor recitative and florid aria in memorable fashion, indicating that he has become an unsurpassed Bach singer. Smaller solo assignments fell to James Pease, bass, and Elinor Warren, contralto; and the harpsichord continuo was played by Fernando Valenti. Mr. Koussevitzky prefaced the cantata with scrupulous and lovely performances of the Third and Fourth Brandenburg Concertos. The Sinfonia from the cantata, Christ lag in Todesbanden, served as an interpolated slow movement in the Third Concerto. In the Fourth Concerto, Mr. Burgin, Mr. Laurent, and George Madsen, the second flutist, accomplished miracles of ensemble in the concerto parts. After the intermission Lukas Foss, pianist, played the D minor Concerto with more than adequate technical stability, and in a mood of genuine musical dedication. The Third Suite, in D major, brought the concert to an almost too animated close, with the final gigue taken at a breakneck pace.

The Mozart program on the afternoon of July 24 again suffered from the sameness of approach that had lessened the appeal of the concert the Sunday before. It profited, however, from the services in the E flat Symphonie Concertante, K. 364, of William Kroll, violinist, and Joseph de Pasquale, who played with superb integration, though it was hard to believe that they would have elected, if left to their own devices, a tempo for

the Andante so slow that one feared that each phrase might exhaust the duration of their bow-strokes. Elsewhere the program contained the joyous little A major Symphony, K. 201; the rather glib and facile Paris Symphony, K. 297; and the great E flat major Symphony, K. 543.

ENCAGING clouds and a brief scud of rain shortly before starting time kept the audience down to 7,300 on July 28, as Mr. Koussevitzky and the Boston Symphony played the first of their ten concerts in their twelfth summer in the great pie-shaped Music Shed designed by Mr. Saarinen. Even so, there were 1,300 listeners outside the 6,000-seat Music Shed; and their intrepidity was rewarded, for no rain fell during the performance. In an inspirational mood as he began his final assignment as music director of the orchestra he has commanded for 25 years, Mr. Koussevitzky roused his 110 men to their most communicative playing, and received the acclaim of a genuine ovation at the close of the program. He led off with Alexander Siloti's adaptation of Vivaldi's Concerto in D minor, which, however overblown a representation it may present of Vivaldi's originally modest and fine-grained chamber-music score, nevertheless enabled Mr. Koussevitzky to display the sumptuousness of his strings. E. Power Biggs played the organ part.

The interpretation of Prokofieff's Fifth Symphony, which followed, was by all odds the finest of the several I have heard Mr. Koussevitzky give. The conductor approached the music with profundity, with a new sense of freedom to let it speak communicatively, and an unprecedented continuity and largeness of scope. Brahms' Second Symphony, which rounded out the list, received a reading that left more grounds for debate. But it was stir-

(Continued on page 22)

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Tanglewood

(Continued from page 21)

ringly played; and the added brass at the end, however tasteless, aroused the audience as effectively as though the work had been the 1812 Overture.

IN the first of his two Tanglewood assignments, on the afternoon of July 31, Leonard Bernstein divided his program equally between Schumann and Stravinsky, conducting the Overture to Byron's *Manfred* and the Fourth Symphony of Schumann, and *Scènes de Ballet* and *Le Sacre du Printemps* of Stravinsky. The Schumann works did not show the young conductor in an especially favorable light. He seemed not to understand adequately either the prevailing *melos* or the rhythmic nature of the music. The *Manfred* Overture was decimated by his attempts to wring expressive phrasing and accents from the players, while the Fourth Symphony manifested little more than mere motor animation. The Stravinsky scores, however, were quite another matter. Two summers ago, Mr. Bernstein showed that he is unsurpassed as an interpreter of *Le Sacre du Printemps*, and again this time he achieved a performance that discovered the full excitement and important stature of the music. Its whole vocabulary is entirely natural to him; unlike his older colleagues, he approaches it spontaneously and fearlessly, without the quality of painstaking analysis one inevitably feels in the interpretations of



Howard S. Babbitt, Jr.

Olivier Messiaen, visiting French member of the Berkshire Music Center faculty, teaches a class, with Anthony Bonvalot, at his right, serving as his interpreter

conductors who were not born into a generation that can accept spontaneously Stravinsky's iconoclasm, without having to recondition musical impulses schooled in the traditions of Brahms and Wagner. The *Scènes de Ballet*, if a lesser instance of its composer's gifts, was also effectively set forth, though Mr. Bernstein apparently does not choose to be amused by some of its parodies of Tchaikovsky's ballet-music bromides.

Jascha Heifetz came to Tanglewood on Aug. 4 to repeat with Mr. Koussevitzky the accomplished performance of the Tchaikovsky Violin Concerto he had given with Pierre Monteux at the Lewisohn Stadium a fortnight earlier. Mr. Koussevitzky's other contributions to an all-Tchaikovsky program were the Serenade for String Orchestra and the Fourth Symphony.

awareness of time. To at least one earthbound listener, it seemed to go on and on and on and on and on. There are, to be sure, occasional agitated passages, treated inventively with challenging dissonances and fresh textures and instrumental usages. But the devotional passages predominate; and when these are not altogether passive and meandering in character, they proceed through melodico-harmonic clichés largely familiar from such saccharine composers as Pierné, Rabaud, Hahn, and, in his salon phases, Fauré. The fifth movement, indeed, for cello and piano alone, called *Praise to the Eternity of Jesus*, has all the marks of a popular companion-piece to Fauré's *Elégie*. At an opposite pole, scarcely likely to attain any popularity at all, is the third movement, entitled *The Deep of the Birds*, and written for unaccompanied clarinet. On this occasion the instrument was outstripped in volume and animation by nature's own real birds in the trees outside the Chamber Music Hall.

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O LIVIER MESSIAEN, 39-year-old member of the group of French composers that calls itself La Jeune France, is a member of the composition faculty of the Berkshire Music Center this summer. As curtain-raisers to Mr. Koussevitzky's performance of his orchestral work, *L'Ascension*, on Aug. 6, students and off-schedule visitors to Tanglewood were given preliminary opportunities to become acquainted with his music, relatively little of which has been heard in the United States. On Sunday morning, July 17, he played the organ in a church in Lenox, demonstrating some of the improvisations for which he is famous, as a continuator of the tradition of César Franck. Not having been notified of the event, I was, unfortunately, not present.

The following Sunday morning, however, I roused myself in time to hear, at 10:15 in the tiny Chamber Music Hall, the American première, played by students at the Center, of his Quartet for the End of Time. A fifty-minute work for clarinet, violin, cello, and piano, the quartet was composed in 1941, when the composer was confined in a German prison camp in Silesia. Highly mystical in spirit, the music bears the dedication, *In Homage to the Angel of the Apocalypse Who Raises Her Hand Toward Heaven Saying, "There Shall Be No More Time."*

The score, for all its rhythmic complexity and originality of scoring, and its general air of exaltation, is something of a penance for the lay listener. It consists of eight movements, most of them very slow and very rapt. As might be expected of a work intended to celebrate the transfiguration of time into timelessness, the Quartet for the End of Time reveals strikingly little

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Berkshire Festival Events

Gluck's Iphigenia

(Continued from page 4)

settings were inconsistent in idiom, and in part quite foolish. The lighting was crude and unilluminous. The costumes, notably those of the male Scythians (who looked, as Robert Sabin remarked, like the Nibelungs in *Götterdämmerung*) were third-rate, and some of the wigs and beards were appalling. The student orchestra played out of tune, and in a nearly perpetual raw *forte*. Mr. Goldovsky's metronomic beat drove heartlessly through the most melting phrases, turned dignified choruses of priestesses almost into scherzos, and reduced monumental climaxes to rattletrap.

Under these circumstances, a detailed specification of grievances would be gratuitous. But it may be well to cite a handful of instances, in order to demonstrate that my harsh disaffection is not without basis in fact. For example, the statue of Diana, to whose worship Iphigenia is dedicated, and upon which the main action of the play focuses, was no more than an absurdly tiny statuette, which might seem reasonable in scale

as a living-room table ornament, but which could hardly be expected to command the respect and awe in which it was held by Scythians and Greeks alike. And obviously it did not; for shortly before the voice of Diana was heard, issuing presumably from the miniature effigy, Orestes mounted the steps to a spot only about a foot from it, and rudely turned his back on it.

THIS careless action scarcely prepared the audience to believe that Diana should, in all godly dignity, intervene to save the life of such a boor of an Orestes. It violated both the mythological assumptions of the play and all the known rules of acting and stage direction, which demand as a minimum that characters behave credibly with reference to the scenery and properties. This solecism, unfortunately, was typical of the carelessness and unevocativeness of the action-plan as a whole; and the whole impression of inadequacy was heightened by the untrained carriage and gauche movement and gesture of the principals. (When will the Berkshire Music Center realize that effective schooling in movement, and even dance, is a fundamental requisite of modern opera-stage training?)

In her most tortured outbursts, to give a further example, Iphigenia seldom abandoned her fixed, photogenic smile. She was allowed to wear high heels, though she was taller than Orestes, who made himself shorter still by walking with his knees bent, like Bobby Clark. At one point, Iphigenia and Orestes, in the full presence of Diana's statue, sat down chummily on the temple steps, like a couple in musical-comedy love-duet. A further musical-comedy touch was added by the Dance of the Furies, while the exhausted Orestes slept, in which an *alter ego* of Orestes (like the substitute Laurey in the Oklahoma! dream-ballet) was confronted by garishly robed extras, who rushed about and attitudinized in a blackout, much as the Alberta Rasch girls used to in the 1930s in production numbers called Manhattan Madness.

I shall resist the temptation to add to the bill of particulars, and content myself with the hope that the Friends of the Berkshire Music Center will not again have their friendship put to the test by a production that so sweepingly obscures the values and distorts the features of an imperishable masterpiece.

The cast included Mariquita Moll, in the title role; Roy Wilde, as Orestes; Gene Cox, as Pylades; Irvin Nordquist, as Thoas; and Ellen Faull, in the few measures allotted to voice of Diana. CECIL SMITH

country, which bears evidence that a vital limb of our music tree is affected and is losing its life force.

"Imagine, for a moment, that we shall, first, forsake the strings for woodwinds and brass instruments, requiring less painstaking time and perseverance; next, in our process of elimination, we shall favor percussion as a simplified and accelerated means of making a professional living and career. What will become of our musical literature? We shall first be deprived of our classical repertoire, which requires the string element; our literature will be limited and devoted to woodwind and brass ensembles; finally, our composers will be forced to exert themselves to compose exclusively for percussion. In short, we shall return to jungle music and to primitive sound."

OTHER points of disturbance and danger are radio and television, declared Mr. Koussevitzky. "Music is used mostly as a medium for entertainment, in which the art of music is virtually non-existent; classical music is treated as a step-child, overshadowed by the glitter and glamor of a trivial musical material.

"If we condemn those who censure music, and who level it down to commonplace grounds," he continued, "let us beware, and not be open to criticism: let us raise our own ground, enrich our soil, and explore the wide communicative and educational possibilities offered to us by human research and the advance of science. The miraculous inventions of our time hold a rich promise to the future of art."

In order to create a needed reservoir of talent to supply the higher levels of musical life, and to transform the promise of modern life into practice, we need government support for music, Mr. Koussevitzky insisted.

Before proceeding to his speech, the conductor, who retired this season as music director of the Boston Symphony, but continues as music director of the Berkshire Festival and the Music Center, read the names of the faculty members, all of whom were present on the stage. A short concluding address was given by Aaron Copland, composer, and assistant director of the Center.

QUAINTANCE EATON

he was to deliver a composition employing the English horn. Mrs. Coolidge had Mr. Speyer in mind when she made this specification.

The piano part (played by Lukas Foss on this occasion, with exceptionally successful tonal adjustment with the two wind instruments) begins with a few measures of serene and quiet chords, whereupon the English horn enters (played by Mr. Speyer) with a short, lyric statement, which is quickly followed by one of similar length by the flute (played by James Pappoutsakis), in a contrasting sprightly vein. The development is transparent and grateful for the instruments. The slow movement, while not of particular depth, is effective in its melodic and ensemble writing. A boisterous finale makes use of the contrast of rhythmic impact. The Concerto da Camera met with an enthusiastic response from the large audience.

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LENOX

PRESENT-DAY tendencies toward a lowering of standards and principles, with consequent injury to the art of music, were deplored by Serge Koussevitzky in an address at the opening exercises of the Berkshire Music Center, of which he is director, at Tanglewood on the afternoon of July 3. The conductor spoke before an invited audience and the student body of the school, which this summer numbers 465. He was introduced by Lewis Perry, chairman of the Friends of the Berkshire Music Center.

"We have grown pedestrian," Mr. Koussevitzky said. "We sacrifice quality for quantity; we simplify problems by a process of elimination; we think more of our security and less of our standards; too often, our source of inspiration is the source of our income."

"How far can we follow this descent?" he continued. "For instance, much has been written and said about the decline of string players in our

Chamber Music

(Continued from page 4)

his level, but there was a large proportion of happy artistic achievement, and the evening was a decided success. The program consisted of three Bach sonatas, a sonata for viola da gamba solo by Karl Friedrich Abel, and a Vivaldi-Bach concerto for harpsichord alone.

In addition to Beethoven's Wind Quintet, Op. 71, and the Cassazione in E flat, for oboe, clarinet, bassoon, and horn, of unauthenticated Mozartean authorship, the final program offered Poulenc's Sextuor (1939), and the premiere of Honegger's Concerto da Camera, for flute, English horn, and piano, written in 1948 and dedicated to Mrs. Coolidge.

M. HONEGGER taught on the faculty of the Berkshire Music Center at Tanglewood in the summer of 1947. During his term there, he made a trip to New York to confer with the publication of his Jeanne D'Arc au Bûcher. On this trip he suffered a severe illness. Returning to his quarters in Lenox, he remained for several months to recuperate. His consequent expenses and the exchange difficulties with France made his finances a matter of more than a little concern to him. Mrs. Coolidge, at the Curtis Hotel in Lenox, became aware of the situation, and, with her typical tact and humanitarianism, advanced Mr. Honegger a sum of money, for which, at his convenience,

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Pianist

STADIUM

(Continued from page 12)

in excerpts from Faust, in which she was joined for the final trio by Raoul Jobin and Robert Weede. Her voice was clear and pure, secure in intonation and sweet in quality. Mr. Jobin's most impressive moments came in the Flower Song, from Carmen. His voice suffered from the bad amplification in other arias, which included also Halévy's Rachel, quand du Seigneur, from La Juive; and Meyerbeer's O Paradiso, from L'Africaine; as well as the Bizet duet, Au fond du temple saint, from The Pearl Fishers, in which he was joined by Mr. Weede. The baritone was in fine voice throughout the evening, contributing weight and beauty of tone to the ensembles and sincere musical expression to his solos, the Toreador Song, from Carmen; and Avant de quitter ces lieux, from Faust. Encores were not permitted, but could probably have been given ad infinitum, to judge from the disposition of the crowd of more than 11,000.

Mr. Smallens conducted the orchestra in Berlioz's Overture to Beatrice and Benedict, Chabrier's España, Saint-Saëns' Danse Macabre, and Debussy's Fêtes. A new try at amplification betterment may have benefitted the far reaches of the stadium, but was

a blasting, booming trial to the ears of patrons placed near the stage.

Q. E.

Boult Makes Debut, July 11

Sir Adrian Boult, music director of the British Broadcasting Corporation, made his Stadium debut in the opening concert of the fourth week, with Isaac Stern as soloist in the Brahms Violin Concerto. Sir Adrian had not appeared in New York since he conducted the Philharmonic Symphony in two concerts of British music at the World's Fair, ten years ago. The program was all Brahms, opening with the Variations on a Theme by Haydn and the First Symphony.

It was impossible to determine very much about the English conductor's interpretative ideas, because of the distortions caused by the new amplification system, first tried on July 9, and obviously still in the experimental stage. Eight microphones, placed among the players, picked up the sounds with varying degrees of effectiveness, destroying the balances and blendings of the scores. The oboes blared forth like trumpets, the strings sounded shrill and gritty, the brass and tympani rumbled and grunted in grotesque fashion. Only in the violin concerto was a measure of balance restored, and even there, the sounds were often blurred and out of focus.

As far as one could tell, the Haydn Variations were performed in forthright, if rather stodgy, fashion. Sir Adrian began the First Symphony eloquently, but his tendency to drag the lyrical passages and whip up the tempos in the climaxes, made the work sound patchy and sentimental.

Mr. Stern was nervous in the first movement of the concerto, and plagued by difficulties of intonation, probably caused by the dampness of the evening. As the work progressed, his playing grew steadier and less hectic in its emotional character. Of dramatic fire there was a superabundance in his performance, and at the close the audience demanded two encores. Sir Adrian was also heartily greeted by the audience of over 9,000.

R. S.



Sir Adrian Boult

for its own sake, or of startling interpretative revelations; but his conducting, educated but without pedantry, was a model of civilized musicianship. The excerpts from Die Meistersinger, particularly the march, were taken at a somewhat slower pace than is usual in this country, but what they lost in punchy brilliance was amply compensated for by the expressiveness and dignified congeniality that they gained. Ireland's London Overture is pleasant, conservative program music, with appropriate sound effects (the first violins imitate the tram drivers' cry of "Piccadilly"—it is that sort of work). Creston's Two Choric Dances are modest and well constructed; beyond that they may be described sufficiently by the words of Sir Adrian's verbal program note: "The first is quite slow, the second rather faster."

J. H., Jr.

Arrau Plays Beethoven, July 14

The Beethoven Emperor Concerto is by now a Stadium staple. Claudio Arrau was in fine technical form for this occasion, and encompassed the sheer physical requirements of the work with aplomb, working carefully to the end that every detail was deliberately wrought, every structural element clear and sturdy. This aspect of calculation, indeed, was notable every instant, and served to lessen somewhat the sweep and fire one expects from this music. Mr. Arrau's approach was poetic rather than dramatic and gave an impression of coolness. The second movement benefitted from this treatment; the first and last, however, lacked impact and force. Three encores were demanded from the pianist at the close of the program.

Sir Adrian Boult conducted once again, and impressed by his comfortable, musicianly approach. Tempos in the Beethoven Pastoral were of a joggotrot nature, but everything was worked out neatly in this established frame, and the result was pleasant, if never exciting. Moderation seems to be Sir Adrian's watchword, and Beethoven sometimes benefits from it, sometimes loses. The Overture to Egmont, which opened the program, went deliberately but surely. More than 13,000 attended.

Q. E.

Johann Strauss Anniversary, July 16

Stadium Concerts' annual Viennese night was this season given over to a concert commemorating the fiftieth anniversary of the death of Johann Strauss, Jr., with not so much as a polite nod in the direction of the bones of Johann Strauss, Sr., who died a hundred years ago. Robert Stoltz conducted the New York Philharmonic-Symphony in a generous program of works by the younger composer, with Marita Farrell, soprano, and Kurt Baum, tenor, as soloists. There was also one American work—John

Philip Sousa's march, The Stars and Stripes Forever, played as an encore.

Mr. Stoltz, who, after eight seasons, has become a fixture at the Stadium's Viennese nights, gave spontaneous and colorful readings of the overtures to two operettas (Die Fledermaus and Der Zigeunerbaron); three waltzes (Wine, Women and Song, The Blue Danube, and Emperor); the Pizzicato Polka; the galop, Thunder and Lightning; and Hrubý's fantasy on Strauss themes, A Night at Johann Strauss'. The orchestra responded with lively and entirely captivating performances, and the string section reached virtuosic heights in the Pizzicato Polka.

Mr. Baum was in his very finest voice, and sang throughout with great verve and stylistic security. His solos included Ja das Alles auf Ehr, from Der Zigeunerbaron, and Nur für Natur, from Lustiger Krieg; and he was joined by Miss Farrell in duets from Der Zigeunerbaron and Wiener Blut. Miss Farrell, making her Stadium debut, presented Saffi's aria, O habet Acht, from Der Zigeunerbaron, and the Frühlingsstimmenwalzer. She had considerable difficulty both with the amplification system and with her vocal production, and the sounds that emerged were effortful, unsteady, and often far from the pitch. J. H., Jr.

Milstein Soloist, July 18

The Stadium season entered on its second half on July 18, with Pierre Monteux conducting the first of the eight concerts he was scheduled to lead there. Nathan Milstein was the soloist, playing the Mendelssohn Violin Concerto. Earlier, the orchestra had been heard in Respighi's orchestral version of Bach's C minor Passacaglia, the Prelude to Wagner's Lohengrin, Beethoven's Eighth Symphony, and Sibelius' The Swan of Tuonela. After the Mendelssohn, which ended the regular program, the violinist added his own Paganiniiana, a treatment of Paganini's Caprice No. 24.

Mr. Milstein played with his accustomed taste, dexterity and accurate intonation. For this listener, however, the concerto, like most other music on the bill, sounded shrill and distended. For these inflated sonorities the amplifiers and the unceasing echoes and reverberations are assuredly answerable. Planes, street noises, and all the rest of the acoustical distractions of Lewisohn Stadium music-making also contributed their irritating share. Mr. Monteux gave the soloist an accompaniment that, under the circumstances, was as good as could have been expected. The symphony received a robustly conventional reading, with emphasis on the "unbuttoned" aspects of Beethoven's humor. The Prelude to Lohengrin is never a good choice for these concerts, with their implacable obligato of planes. Engelbert Brenner, the English horn soloist, had an ovation for himself after the Sibelius piece. H. F. P.

All-Orchestral Program, July 19

For his second concert, Pierre Monteux chose a program of late nineteenth-century works—Brahms' Academic Festival Overture, Franck's D minor Symphony, Debussy's Prelude to The Afternoon of a Faun, and Strauss' Don Juan. Franck's familiar symphony received a fervent, agitated, yet beautifully controlled, performance that seemed to give it new life. Though the acoustics were not kind to the instrumental colors of the Debussy piece, Mr. Monteux's excellent intentions were always recognizable. The Strauss tone-poem, however, was hurried, if pleasantly unsentimentalized.

A. B.

Bagarotti Makes Debut, July 20

Giovanni Bagarotti, violinist, made his Stadium debut on July 20, play-

(Continued on page 25)

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STADIUM

(Continued from page 24)

ing Bruch's G minor Concerto, with Pierre Monteux conducting. Mr. Bagarotti was born of Italian parents in Geneva, Switzerland, where he studied with Joseph Szigeti before going to Berlin for work with Carl Flesch. From 1935 until the outbreak of the war, he toured widely in Europe. Returning to Switzerland, he became violin professor at the Lausanne Conservatory in 1942. After the war he resumed his concert activities, which have included a series of appearances with the Colonne orchestra in Paris, during which he performed all of Mozart's violin concertos.

Mr. Bagarotti's playing of the Bruch concerto was notable for its fine taste and purity of tone. If his performance lacked something of the rich sonority and brilliance which one associates with the work, it offered, in compensation, a keen musical sensitivity. He slowed the passages of treacherous double-stoppings in the first movement and played some of the octave passages of the finale a bit laboriously; but his phrasing of the luscious melody of the slow movement was delectable, and he kept everything clear, even in the most intricate pages. Mr. Monteux and the orchestra provided a splendid accompaniment.

The evening opened with two German classics, Weber's Overture to Der Freischütz and Brahms' Second Symphony, both of which Mr. Monteux conducted with admirable warmth and spaciousness. His tempos were so well chosen, his orchestral balances so fine, that one could enjoy all of the detail of Brahms' workmanship, and savor the romantic nostalgia of the symphony to the full. No less distinguished was the conductor's treatment of Dukas' L'Apprenti Sorcier, and also of Ravel's Alborada del Gracioso, in which the exquisite orchestration was made to sparkle. Despite the microphones' heavings and groanings (which still persisted in spite of improvements) this was a highly enjoyable evening.

R. S.

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Rubinstein Plays Tchaikovsky, July 21

Artur Rubinstein and Pierre Monteux, with the willing and flexible co-operation of the Philharmonic-Symphony players, made Tchaikovsky's B flat minor Piano Concerto one of the finest experiences of this, or any other, Stadium season. In my whole experience of this much-played work, no other combination of pianist and conductor has resulted in so consummate a realization of the score. On the level of mechanical execution, their performance was a phenomenal instance of complete agreement upon both small details and larger issues of tempo and dynamics; but over and beyond this, both musicians agreed in approaching the work as a substantial and dignified masterpiece rather than as a vehicle for rabblerousing self-advertisement. Mr. Rubinstein played with unsurpassed beauty of tone, allowing the slow movement its full sweetness but refusing to falsify by sentimental excesses, and hurling forth the clangors of the first and last movements with a power that never degenerated into harshness or edginess. Mr. Monteux, for his part, exorcised all the vulgarisms of rubato and accent with which inferior conductors love to distort this music, leaving the orchestra free to play with a rhythm as natural as breathing, and with the utmost refinement of balance and texture. The orchestra seldom sounds better indoors, in its more fully rehearsed winter concerts, and the amplification system at last seemed to behave properly.

In the first half of the evening, Mr. Monteux and the orchestra devoted themselves to the Overture to Berlioz's Benvenuto Cellini; Debussy's Sarabande, in the Ravel orchestration; and Respighi's The Pines of Rome. On a hot and stifling humid evening, it was agreeable to be spared any need for the expenditure of intellectual energy. But even in this list of second-rank compositions, the felicity of Mr. Monteux's interpretations and the ease and fullness of his command of the craft of conducting were again sources of pleasure and wonderment.

An audience of 19,800—only 200 less than the season's largest attendance, at the Gershwin concert—listened raptly, and demanded four encores from Mr. Rubinstein at the end.

C. S.

Sigmund Romberg Night, July 24

A crowd of 14,000 heard Sigmund Romberg conduct his own and other music in his fifth annual appearance at the Stadium. An item of special interest was the world premiere of Mr. Romberg's American Humoresque, a short orchestral piece more like Ravel in style than his more familiar works. The concert opened with a spirited version of the Overture to Nicolai's The Merry Wives of Windsor, and continued with works by Lehar, Bagley, Strauss, Hubay, Berlin, and Romberg. Because of a sore thumb, the conductor was unable to appear as piano soloist, as had been originally scheduled. The assisting artists—Gene Marvey, tenor, and Kirsten Kenyon, soprano, both members of Mr. Romberg's troupe—were heard in selections from Sullivan, Malotte, and Romberg. F. V. G.

Heifetz and Monteux, July 25

Jascha Heifetz, making his first Stadium appearance in three years, attracted the record audience of the season thus far. With all of the 20,000 seats taken and an additional thousand disappointed applicants turned away at the gate, the attendance was so gratifying that Mrs. Charles S. Guggenheim, in an extemporaneous intermission speech, remarked, "I wish you would all come to every concert."

The throng was rewarded by a lofty and spotless performance of the Tchaikovsky Violin Concerto. Mr. Heifetz's tone was warm and affecting without ever hinting at sentimentality;



Pierre Monteux

his phrasing, long in span and discriminating in accentuation, imparted dignity to the music; and he overrode the technical pitfalls with a composure that made the fireworks sound deceptively easy. As in Artur Rubinstein's performance of the Tchaikovsky B flat minor Piano Concerto four days earlier, Mr. Monteux again proved his conducting to be a model of economy, clean yet plastic musical delineation, and unobtrusive but ever-present rhythmic energy. If the whole presentation of the concerto seemed cooler and more detached than that of the piano concerto, it was in no sense less masterly.

Mr. Monteux opened the evening with a splendidly spacious version of Wagner's Prelude to Die Meistersinger, conceived in the conductorial tradition of Siegfried Wagner and Karl Muck, and gratifyingly free from the unseemly haste and metronomic percussiveness that frequently mar younger interpreters' performances of it. The rest of the first half was devoted to the Waldweben, from Siegfried, and the Prelude and Love Death, from Tristan und Isolde, both done expertly but without much theatrical implication. At the end of the evening Mr. Heifetz and Mr. Monteux returned, to collaborate in two encores—Brahms' Hungarian Dance No. 7, and Dinicu'sHora Staccato, the latter in an arrangement by the violinist himself.

C. S.

All Orchestral Program, July 26

Despite the fact that Fritz Reiner had presented Tchaikovsky's Fifth Symphony earlier in the Stadium season (on June 26), Pierre Monteux chose it as the focal work in his second Tuesday program. He was rewarded by a scattered turnout of 2,270—17,630 less than capacity.

The performance of the Tchaikovsky work, however, deserved a larger audience than it got, for it was clean, flexible, and consistently musical. The Andante, in particular, benefited from the firm, yet relaxed, phrasing that Mr. Monteux drew from the orchestra. The other work of major proportions, Ravel's Second Daphnis and Chloe Suite, was even more satisfying for Mr. Monteux obtained a reading that was wholly remarkable for clarity of articulation and control of the shifting dynamic tensions. The Overture to Glinka's Russian and Ludmilla and the Overture to Lalo's Le Roi d'Ys rounded out the program.

J. H., Jr.

Leon Fleisher in Stadium Debut, July 27

The 3,500 who risked the threatening weather were rewarded with a brilliant concert. Leon Fleisher, pianist, made his Stadium debut in Franck's Symphonic Variations, and

Liszt's Concerto No. 2, in A major, and turned in excellent performances of both. Pierre Monteux, again the conductor of the evening, gave him superb support. The balances were exemplary, and the pianist was given every opportunity to realize his imaginative conceptions. Technically secure, Mr. Fleisher was always able to achieve variegated colors to convey his emotional responsiveness to the music. Highly rewarding though the Franck work was, the Liszt concerto seemed even better suited to him. It had a broader virtuoso sweep and a great sense of abandon.

The purely orchestral portion of the program was also creditable in every way. Mr. Monteux was exceptionally successful in capturing the Berlioz idiom in the Overture to The Corsair, and the Festivities at the House of Capulet, from Romeo and Juliet Beethoven's Fifth Symphony also enjoyed a first-rate reading. A. B.

General Platoff Don Cossacks, July 29

The first half of the program, originally scheduled for July 28 but postponed because of rain, comprised readings of Chabrier's Overture to Gwendoline, Debussy's La Mer, and Ravel's La Valse, done in Mr. Monteux's characteristically excellent fashion. In the second portion, the General Platoff Don Cossack Chorus, conducted by Nicholas Kostrukoff, presented ten Russian songs and Kozatchok, the Cossacks' national dance. F. V. G.

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VERDI: *La Forza del Destino.* Maria Caniglia, soprano; Ebe Stignani, mezzo-soprano; Galliano Masini, tenor; Carlo Tagliabue and Saturno Meletti, baritones; Tancredi Pasero, bass; Gino Marinuzzi, conductor. (Cetra-Soria, available in both 78 and 33 rpm.)

Musically one of Verdi's finest operas, *La Forza del Destino* has never achieved perennial repertory status at the Metropolitan, perhaps because of its involved plot structure and its prevailing mood of angry gloom. Cetra-Soria's superb recording is particularly welcome, therefore, for it provides an opportunity to become thoroughly acquainted with Verdi's musical characterization, which is exceptionally adroit in this opera, and with his remarkable outpouring of both impassioned and militant melodies. While extensive cuts are made in all but the first of the four acts, the excisions occur chiefly in the genre scenes of such subsidiary characters as Melitone, Preziosilla, and the men's chorus; and enough of Preziosilla's music (including the popular *Rat-a-plan*) is left to enable Miss Stignani to display her virtuosity and the gorgeness of her voice.

Granting that she occasionally sounds a bit tired and worn, Miss Caniglia's performance as Leonora is altogether wonderful for its inner fire and passion, and its outward command of the traditional devices of expression that make *spinto* singing affecting. Her Madre pietosa Vergine, and Pace, pace mio Dio are interpretative models (though her version of the latter does not reach the empyrean peak of Claudio Muzio's), and her handling of soliloquy and dramatic recitative manifest a style that is now virtually a lost art at the Metropolitan.

Mr. Masini's fine tenor voice makes his music lustrous and forceful, but his vulgarisms and frequent carelessness about the exact measurement of intervals are causes of recurrent annoyance. Mr. Tagliabue's Don Carlo is suavely effective without ever becoming revelatory, and the contributions of Mr. Meletti, the Melitone, and Mr. Pasero, the Abbot, are satisfactory on a similar plane. Mr. Marinuzzi's conducting, however, is genuinely distinguished, for he manifests profound sympathy and understanding for both the vocal and the quasi-symphonic elements of the score, and projects their values with the utmost skill and command.

The recording is first-rate, apart from occasional passages in which the orchestra is too nearly reduced to background status. All in all, this is an important and vitally presented addition to the catalog of recorded operatic music.

C. S.

STRAUSS: *Ein Heldenleben.* Amsterdam Concertgebouw Orchestra, Willem Mengelberg, conductor. (Capitol-Telefunken.) *

One of the historic interpretations of Mr. Mengelberg's career is again made available in Capitol's re-release of this pre-war Telefunken album. Strauss dedicated the score of *Ein Heldenleben* to the Dutch conductor, who had suggested certain changes of scoring which the composer incorporated in the printed edition; by common world-wide agreement no other conductor has ever rivalled Mengelberg's sweeping, yet supple and expressive treatment of the score. Miracles of perfection in tempo, rubato, expressive nuance and instrumental texture may be found on every record-side; and the recording, while noticeably below current standards, is clear enough to enable the orchestra to make its points. Mr. Mengelberg's old Victor recording of *Ein Helden-*

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now being absent from the catalog in favor of Eugene Ormandy's mechanically superior but musically far inferior version, the present Capitol release constitutes an important restoration.

C. S.

TCHAIKOVSKY: *1812 Overture.* Amsterdam Concertgebouw Orchestra; Willem Mengelberg, conductor. (Capitol-Telefunken.)

Mr. Mengelberg knows what to do with the rabble-raising score, but this, of all pieces, needs, and does not have here, the most vivid, up-to-the-minute recorded sound.

C. S.

MOZART: *Eine Kleine Nachtmusik.* Berlin Philharmonic Orchestra, Erich Kleiber conducting. (Capitol-Telefunken.)

From this album one obtains a misleading idea of Erich Kleiber's unquestionable eminence as a Mozart conductor. Actually, his performance of *Eine Kleine Nachtmusik*, which this reviewer has heard him do innumerable times, is vastly more smooth, distinguished, and suave in style than the largely coarse and graceless rendering on these records, which robs the serenade of much of its grace. The playing of the Berlin Philharmonic sounds heavy and inflexible, and the instrumental tone exhibits little blend, variety or subtlety of shading.

C. S.

H. F. P.

MOZART: *Symphony, D major, K. 385* (Haffner). Pittsburgh Symphony; Fritz Reiner, conductor. (Columbia.)

One of the less frequently recorded Mozart works, the spirited Haffner Symphony is an attractive companion to Mr. Reiner's earlier recording of the G minor Symphony. While there may be some reason to wonder whether Mozart expected the opening movement to be played quite as stormily and dramatically as Mr. Reiner conceives it, the rest of the symphony is a model of gracious phrasing, apt tempo, and precision.

C. S.

MOZART: *Symphony, E flat major, K. 543.* Cleveland Orchestra, George Szell, conductor. (Columbia.)

This recording bears eloquent witness to Mr. Szell's powers as an orchestra-builder and disciplinarian. The entrances, the balance of the choirs, and the phrasing are impeccable. Nonetheless, it does not represent him engagingly as an interpreter. The performance is inflexible, and makes the orchestra sound overtrained. The playing lacks the buoyance, warmth, and charm that are vital elements in Mozartean style.

R. S.

MOZART: *Sonatas for Violin and Harpsichord, Volume 2—E flat major, K. 302; D major, K. 306.* Alexander Schneider, violinist; Ralph Kirkpatrick, harpsichordist. (Columbia MM-811, 4 discs; Long Playing SL-52, coupled with Mozart Sonatas for Violin and Harpsichord, Volume 1.)

As a sequel to their earlier albums of Bach and Mozart sonatas, these superlative chamber-music players now offer a second Mozart volume, containing two of the most delightful violin-and-piano sonatas of that master. Mr. Schneider and Mr. Kirkpatrick know well that these works were intended as much, if not more, for the piano as for the harpsichord; but they feel that the harpsichord provides a balance with the violin that is closer than the modern piano to that achieved by the soft-voiced pianoforte of Mozart's time. And in view of their penetrating and heartfelt performances, it seems well to let them use any instrument they choose.

C. S.

MOZART: *Quintet, C minor, K. 406.* Budapest String Quartet and Milton Katims, violist. (Columbia.)

Though Alfred Einstein feels that Mozart must have made a string-quintet version of his woodwind Serenade, K. 388, "against his artistic conscience" to provide an additional piece for the cello-playing King of Prussia, the music is nevertheless highly satisfying in the admirable performance and excellent reproduction of the Budapest Quartet and Mr. Katims. A sober, somewhat dramatic work with occasional prefigurations of the Jupiter Symphony and of Beethoven's Fifth, the C minor Quintet, while not one of Mozart's top masterpieces, is full of vigor, and, in the Andante, of affecting sentiment.

C. S.

BRAHMS: *Tragic Overture.* Amsterdam Concertgebouw Orchestra, Willem Mengelberg, conductor. (Capitol-Telefunken.)

Noble, eloquent, and large in dimensions, this is a superb performance, despite the lack of brightness in the pre-war Telefunken recording process.

C. S.

BRAHMS: *Sonata No. 3, D minor,* for violin and piano. Mischa Elman, violinist; Wolfgang Rosé, pianist. (RCA Victor.)

Mr. Elman's sensuous tone is lavishly displayed in this performance, and Mr. Rosé gives a vigorous, indeed strenuous, account of the piano part. At times it sounds as if the violinist and pianist were contending to see who could produce the most impressive sonorities. Those who like their Brahms sweet, with the emphasis on singing phrases and sonorous climaxes, will welcome this recording. It is excellent from the point of view of fidelity.

R. S.

BRAHMS: *Hungarian Dances (No. 5, F sharp minor; No. 7, A major; No. 12, D minor; No. 13, D major; No. 6, D flat major; No. 21, E minor; No. 19, B minor; No. 1, G minor).* Pittsburgh Symphony; Fritz Reiner, conductor. (Columbia MX-309, 2 discs; Long Playing ML-4116, coupled with Strauss Waltzes.)

Mr. Reiner conducts these eight dances, some of which are much more familiar to the general audience than others, with rare command of accent and rubato, and makes an unfailing delight of them all. It is interesting to observe the varied orchestral guises in which the dances, originally piano duets, emerge. Only one of this selection (No. 1) was orchestrated by Brahms; the rest were transcribed by Dvorak, Parlow, and Hallen.

C. S.

IVES: *Piano Sonata No. 2 (Concord, Massachusetts, 1840-1860).* In the Inn, from Piano Sonata No. 1. John Kirkpatrick, pianist. (Columbia.)

Charles Ives' music, like the poetry of Whitman and the essays of Emerson, is one of the most significant expressions of the American spirit. It is a mark of artistic progress that one of the leading record companies has issued his Concord Sonata, for Ives still presents a formidable challenge to hidebound listeners. More completely original music was never created. But the most stubborn conservatives will find it difficult, if not impossible, to resist the power and charm of the Concord Sonata if they will give it a fair number of hearings.

John Kirkpatrick, who won the admiration of the contemporary music public years ago through his mastery of this fearlessly difficult work, was the inevitable choice for its interpreter

on records. His performance is superb, as touching in the Alcotts movement as it is winged in the Emerson movement. The recording is technically excellent.

R. S.

BARTOK: *Sonata No. 1, for violin and piano.* Yehudi Menuhin, violinist; Adolf Baller, pianist. (RCA Victor.)

The first violin sonata of Bartók, published in 1921, is interesting not only intrinsically but as a transitional step in the evolution of the composer's later style. The work reveals many traces of the influence of Debussy, and its free, loosely-knit form indicates that Bartók was experimenting with fresh ideas of development. Mr. Menuhin plays the sonata rhapsodically, and Mr. Baller performs the intricate piano part with noteworthy skill and feeling for tonal color.

R. S.

BEETHOVEN: *Grand Fugue, Op. 133.* Kroll String Quartet. (Musical Craft.)

A vigorous and faithful performance. This titanic music seems to sound better when the string players are augmented, as in the magnificent recording made a few years ago under the leadership of Adolf Busch. But among the performances in the original form on records this one stands high.

R. S.

ETHNIC RECORDS: *Music of the Sioux and Navajo* (78 rpm, Ethnic Folkways Library 1401); *Music of Equatorial Africa* (78 rpm, Ethnic Folkways Library 1402); *Drums of Haiti* (78 rpm, Ethnic Folkways Library 1403).

An independent project specializing in recordings of ethnological value, Ethnic Folkways Library has released three of nine albums containing on-the-spot, authentic transcriptions of the folk music of many regions, from Africa to the Far East. Excellently recorded on noiseless vinylite, and designed to meet high requirements of scholarship, the African and American Indian records are of limited interest to the lay audience because of the restricted range of materials employed by the peoples who made them. The Haitian album, including the music of thirteen Afro-Haitian religious cults, is another matter, for its rich variety of rhythms and timbres is endlessly fascinating, and the performances are wonderfully immediate and convincing.

C. S.

FOLK SONGS OF BRAZIL. Arranged by Ernani Braga. Bidu Sayao, soprano; Milne Charnley, pianist. (Columbia MM-812, 4 discs.)

In one of the year's most delightful vocal albums, Miss Sayao sings with incomparable charm eight varied but uniformly appealing Brazilian folk songs, representing the styles resulting from the two major influences upon this music—that of the early Spanish and Portuguese settlers, and that of the Africans, originally imported as slaves. The arrangements are tasteful, and the accompaniments are excellently played.

C. S.

RODGERS: *South Pacific.* Mary Martin, popular singer; Ezio Pinza, bass; members of the current Broadway cast; Salvatore Dell' Isola, conductor. (Columbia MM-850, 7 discs; also Long Playing ML-4180.)

The smooth and craftsmanlike score of Richard Rodgers' *South Pacific*, with its felicitous lyrics by Oscar Hammerstein 2nd, may now be heard virtually complete in this recording, with the skillful ministrations of Miss Martin, Mr. Pinza, Juanita Hall, and William Tabbert assuring an authentic projection of both the lively and the sentimental phases of the music.

C. S.

is superb,
movement
on move-
technically
R. S.

RECORDS

SCHUMANN: Overture to *Manfred*, Op. 115; BEETHOVEN: Overture, *Consecration of the House*, Op. 124. NBC Symphony, Arturo Toscanini conducting. (RCA Victor, DM-1287, 3 discs.)

Both as regards performance and recording this album is one of the finest things Toscanini and Victor have given us in many moons. One has to go back many years to recall as nobly romantic and as elevated a reading of Schumann's magnificent overture as this (indeed, the present reviewer remembers few that compare with it since the unforgettable interpretation of Gustav Mahler). Of late years there have been none of more than undistinguished. As for the splendid *Consecration of the House*, this stunning recording, which stands head and shoulders over any other available in recent times, ought to set Beethoven's sonorous "occasional piece" in a new light and prove that it is vastly more than the specimen of inferior Beethoven many unenlightened people still believe it to be. Indeed, both of these masterworks should gain a new validation by means of this memorable recording. H. F. P.

BEETHOVEN: Sonata, D major, Op. 12, No. 1, for violin and piano. Joseph Szigeti, violinist; Mieczyslaw Horszowski, pianist. (Columbia MX-312, 2 discs; also Long Playing ML-413, coupled with Schubert's Sonatina, D major, Op. 137, No. 1.)

To the first of Beethoven's sonatas for violin and piano, Mr. Szigeti brings his special combination of understanding of the music and love for it. Mr. Horszowski is a musically collaborator. The instrumental tone in this recording, while not sumptuous, is adequate to the purpose. C. S.

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BEETHOVEN: Piano Trio, D major, Op. 70 (Ghost). Busch-Serkin Trio: Adolph Busch, violinist; Hermann Busch, cellist; Rudolph Serkin, pianist. (Columbia.)

A poor recording technique makes this performance a disappointment to those who are familiar with the splendid interpretation of the Ghost Trio that the Busch-Serkin Trio has often given in the concert hall. The piano sounds much too loud; and the cello is almost inaudible in many passages. Nor have the engineers been kind to Mr. Busch's violin tone. The artists' conception of the music triumphs, however, in spite of the noisy and ill-balanced reproduction. R. S.

BEETHOVEN: Fantasia, G minor, Op. 77; Sonata, F sharp major, Op. 78. Rudolf Serkin, pianist. (Columbia MM-815, 3 discs; Long Playing ML-4128, coupled with Beethoven's Trio, D major, Op. 70, No. 1.)

A tinny recording of the piano, which makes it sound like an instrument that has had hard night-club use, detracts seriously from the otherwise enjoyable qualities of Mr. Serkin's musically interpretation of the two-movement Beethoven F sharp major Sonata, Op. 78. In the Fantasy in G minor, Mr. Serkin harms his own cause by banging considerably in loud passages in the upper register. C. S.

BEETHOVEN: Sonata, A major, Op. 69, for cello and piano. Pierre Fournier, cellist; Artur Schnabel, pianist. (RCA Victor.)

This superb interpretation is likely to remain definitive. Mr. Fournier and Mr. Schnabel are both in top form, and they perform the sonata with brio, nobility, and passionate intensity. Only two chamber music artists of the highest rank could achieve such balance and yet retain such complete freedom of expression. R. S.

MENDELSSOHN: Symphony No. 3, A minor (Scotch). Chicago Symphony, Artur Rodzinski, conductor. (RCA Victor DM-1285, 4 discs.)

This album seems like ancient history, since RCA Victor held up its release for more than a year after Mr. Rodzinski's departure from the Chicago Symphony. But this is an extraneous matter, and both the technical aspects of the recording and the orchestra's performance are precise, sparkling, and thoroughly delightful. C. S.

SAINT-SAENS: Symphony No. 3, C minor, with organ. New York Philharmonic-Symphony, Charles Munch conducting. Edouard Nies-Berger, organist. (Columbia.)

Mr. Munch conducts this symphony with an ardor that palliates its commonplace materials and stuffy style. The Philharmonic-Symphony sounds unusually sumptuous in tone quality, though a bit strident in some of the climaxes. Everything that can be done with the unimaginative and totally unnecessary organ part is accomplished by Mr. Nies-Berger. R. S.

RIMSKY - KORSAKOFF: *Antar*. BRAHMS: Chorale-Prelude, O God Thou Holiest. Cleveland Orchestra, Erich Leinsdorf conducting. (Columbia: 78 rpm, MM-834; 33 rpm, ML-2044, without the Brahms chorale-prelude.)

Rimsky-Korsakoff's early symphonic suite, recounting a fairy tale in terms of "the three great joys of life—vengeance, power, and love"—is so dated that its release seems a work of supererogation. The flimsy, pseudo-

oriental themes are given the composer's usual instrumental transformations, without attaining much of the coloristic interest of Scheherazade or the Coq d'Or Suite. Mr. Leinsdorf conducts the music lethargically, and the orchestra lacks glitter. C. S.

SCRIABIN: *Le Poème de l'Extase*. (San Francisco Symphony, Pierre Monteux, conductor. RCA Victor DM-1270, 2 discs.)

This voluptuous and excitable score, with its motto-themes freighted with theosophical import, is not as popular as it once was, but Mr. Monteux's dealings with it partially reinstate it by bringing its rhapsodic materials within the logical control of his own mind. In other words, he makes it sound better than it usually does. The recording is rich and loud. C. S.

RACHMANINOFF: *Rhapsody on a Theme of Paganini*. Artur Rubinstein, pianist; Philharmonia Orchestra, Walter Susskind conducting. (RCA Victor DM-1269, 3 discs.)

As everyone knows by now, Mr. Rubinstein has an effective way with Rachmaninoff's piano-and-orchestra works. He plays the Paganini Rhapsody with his usual sweep and glitter, but some of the quiet passages do not reveal his most sensitive mood, nor is the orchestral accompaniment ideally balanced or perfectly recorded. C. S.

PROKOFIEFF: *Scythian Suite*. Philadelphia Orchestra, Eugene Ormandy, conductor. (Columbia: 78 rpm, MM-827; 33 rpm, ML-4142.)

The barbaric luxuriance of this early score of Prokofieff is admirably suited to the style of Mr. Ormandy and the Philadelphia Orchestra, and they play it with power, richness, and warmth. The recording is less forced and screechy in the closing sunrise music than that of the Chicago Symphony under Désiré Defauw. C. S.

STRAVINSKY: Concerto for Two Solo Pianos. Vitya Vronsky and Victor Babin, duo-pianist. (Columbia.)

Stravinsky's Concerto for Two Solo Pianos (1935) is a work without many sources of instant appeal to the un-specialized listener, and one whose intrinsic intellectual austerities pose difficult problems for even the most skilled interpreters. The performance by Vronsky and Babin skims glitteringly over the surface of the music, seeking to project the uncompromising piece largely through devices of external brilliance, and for the most part overlooking or skirting around its many challenges in matters of structural integration, rhythmic phraseology, and tonal texture. C. S.

DELIBES: Excerpts from *Coppélia*, and *Sylvia*. Indianapolis Symphony, Fabien Sevitzky, conductor. (RCA Victor.)

Pedestrian playing of familiar ballet music that deserves more bounce and élan than Mr. Sevitzky's men give it. C. S.

MILHAUD: *Le Boeuf Sur le Toit* (The Nothing Doing Bar). Minneapolis Symphony; Dimitri Mitropoulos, conductor. (Columbia MX-308, 2 discs.)

Originally composed in 1919 "to fit any Chaplin film," *Le Boeuf Sur le Toit* attained its final shape after Jean Cocteau heard it, and wrote a synopsis for a pantomime to fit the music. The plot dealt with an American speakeasy in the Prohibition era.

While the score now has decidedly become a period piece—much more than the more vigorous *Création du Monde*—it still retains many amusing facets. On the whole, it would gain in atmosphere if it were played in the original two-piano version, but Mr. Mitropoulos and his orchestra deal wittily with its spicy, early-jazz instrumentation. C. S.

COPLAND: *Piano Sonata*. BERNSTEIN: *For Aaron Copland*; *In Memoriam, Alfred Eisner*—both from *Seven Anniversaries*. Leonard Bernstein, pianist. (RCA Victor DM-1278, 3 discs.)

It would be difficult to imagine a more complete realization of Aaron Copland's taut and vigorous *Piano Sonata* than Leonard Bernstein's, with its intuitive awareness of precisely the values—rhythmic, contrapuntal, and sonorous—the composer wanted the work to present. The odd side is devoted to two of Bernstein's own character sketches from the attractive set called *Seven Anniversaries*. C. S.

LAND OF ISRAEL Chanita; Song of the Emek; Horah Rhapsody; Song of the Negev; Kinneret (all five works either composed or arranged by Marc Lavry); Yerushalayim (composed by Rappaport); Yosefa Shoen and Zippora Cohen, sopranos; Paola Gorin and Paamoni, baritones; Haganah Male Quartet; Workers Choir; Israel Folk Symphony Orchestra; Marc Lavry, conductor. [No. 1 (3 discs) in a series of six albums recorded in Israel and released by Israel Music Foundation, 11 West 42nd Street, New York 18, N. Y.]

By far the finest sample of the music of Israel that has reached us on records, these six pieces—folk music and original compositions—are beautiful in content and most ably performed. The recording, on vinylite, compares favorably with the best American standards. C. S.

SWING LOW, SWEET CHARIOT. Sixteen Negro spirituals. Paul Robeson, baritone; Lawrence Brown, pianist. (Columbia MM-819, 4 discs; Long Playing ML-2038.)

Familiar spirituals—among them Poor Wayfarin' Stranger, Ev'ry Time I Feel De Spirit, and the one that gives the album its title—sung by Mr. Robeson in his usual sympathetic fashion. C. S.

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Music in Vienna

(Continued from page 16)

will come next season for more concerts.

One of the finest musical events of the spring was heard by a necessarily restricted audience, when an inspired performance of Beethoven's *Missa Solemnis*, under the direction of Josef Krips, was given for the first time in the Chapel of the Hofburg.

IN honor of Richard Strauss' 85th birthday, the Vienna State Opera presented special performances of four of his operas which have long been favorites in the repertoire here. Before the beginning of *Salomé*, Dr. Egon Hilbert, director of the State Theaters, came before the curtain to announce that Strauss had been made an honorary member of the Vienna State Opera. A greater tribute, however, was the series of special evenings of *Der Rosenkavalier*, *Salomé*, and *Ariadne auf Naxos*, and the first post-war production of *Elektra*. *Salomé* was outstanding because of Clemens Krauss in the pit. His brilliant conducting, as well as the performances of Ljuba Welitch as *Salomé*, Max Lorenz as Herod, and Elizabeth Hoengen as Herodias, made this a memorable evening.

Josef Krips prepared a very good performance of *Ariadne auf Naxos*, in which Irmgard Seefried surpassed her own former great success in the role of The Composer. Wilma Lipp, a young coloratura who has recently embarked on the big roles at the State Opera, sang the long and taxing Zerbinetta aria with astounding ease and security.

Der Rosenkavalier is a part of Vienna itself. This fact was fully realized in Karl Boehm's special presentation of the work. Hilda Konetzni as the Marschallin, Sena Jurinac as Octavian, Emmy Loose as Sophie, and Alois Pernersdorfer as Baron Ochs were the principal singers.

Elektra was magnificently sung by Anny Konetzni—so well sung, in fact, that one admired her whole-heartedly for the mere vocal execution of the role, and forgave her if she fell short

on the acting side. Elizabeth Hoengen as Clytemnestra, Max Lorenz as Aegisthus, and Paul Schoeffler as Orestes, along with the fine work of Rudolph Moralt, the conductor, and the orchestra, made this a superb interpretation of the morbid and forbidding work.

Carl Millöcker's *Der Bettelstudent* has been a favorite operetta with Austrian and German audiences ever since it was first produced in 1882. The Volksoper mounted a brilliant new production this spring of this tale of romance, beautiful ladies, handsome men, and Poland's difficulties under German occupation in 1704. But for many a theatergoer the production will be remembered because Maria Cebotari sang the first few performances—sometimes in great pain from the illness that was soon to cause her death.

GREAT interest was centered upon the revival of Massenet's *Manon*. Ljuba Welitch, fresh from her triumphs at the Metropolitan, sang the title role. After a weak first act, Miss Welitch came into her own, as greater range and opportunities were afforded for her vocal and histrionic talents. As Des Grieux, Anton Dermota appeared in one of his best roles. The production was conducted by Otto Ackermann, Swiss conductor.

Franz Schmidt, Viennese composer, was honored, on the occasion of the tenth anniversary of his death, by a revival of his opera, *Notre Dame*, at the Volksoper.

An exceptionally capable production of Hans Pfitzner's *Palestrina* was given at the Vienna State Opera, carefully and devotedly prepared by Josef Krips. Especially good were the characterizations of Sena Jurinac as Igino, Julius Patzak as Palestrina, and Hans Hotter as Cardinal Borromeo. The opera, long a favorite of German opera audiences, is more comprehensible to the Teutonic than to the Anglo-Saxon mind. Pfitzner, who recently died in Salzburg, was present at the opening, and was visibly moved by the tribute paid to him and his music. During the time of his brief visit to Vienna, several of his chamber works and larger compositions were also performed.

Hollywood Bowl

(Continued from page 3)

though she hardly showed a vocal security in the upper register to match the fullness and warmth of her middle voice. Her contributions were Jaroslavna's arioso from Borodin's Prince Igor; *Skylarks Now Are Singing Clearer*, from Rimsky-Korsakoff's cycle, In the Spring; and *Vocalise*, and Glory to God, by Rachmaninoff, the last in a world premiere with orchestral accompaniment, from a manuscript given by the composer to Mme. Nina Koshetz.

The final concert of the opening week, on June 16, was devoted to the annual homage to George Gershwin. If both the enthusiasm and the size of the audience were less than in previous years, they still topped the more serious concerts. David Rose was the conductor, and everything except the Rhapsody in Blue was played in "special arrangements" by him, which meant a profusion of lushly divided strings, pizzicato passages, and swooping harp glissandi.

The Rhapsody in Blue was played with an uncommon combination of sensitivity and dash by Harry Sukman. The vocal excerpts were assigned to Lucille Norman, a young soprano with exactly the right Gershwin style, and Bob Carroll, a baritone who had no style whatever. Doris Stockton played the Prelude No. 1, *Fascinating Rhythm*, and the Scherzo from the Piano Concerto in F, on the marimba.

LOS ANGELES.—The third annual Los Angeles Music Festival, of which Franz Waxman is the founder and music director, was confined this year to two events in Royce Hall on the campus of the University of California at Los Angeles. The first, on June 9, was a performance of Mozart's *The Marriage of Figaro*, by the Guild Opera Company, which recently gave five performances of this work throughout Los Angeles County under sponsorship of the board of supervisors. Richard Lert again conducted, and leading roles were taken by Robert Brink, Olive Mae Beach, Ralph

Isbell, Inez Halloran, Phyllis Olstad, Ferdinand Hilt, Chris Ortiz, Jean Fenn, Donald Bower, and Cleone Duncan.

The second event of the festival, on June 16, was a Bach-Stravinsky program. The first half of the program was devoted to Bach's Concerto in C Major, for two harpsichords, played by Alice Ehlers and Soulima Stravinsky, accompanied by the Hollywood String Quartet. After this The Story of a Soldier was given, with Igor Stravinsky conducting a chamber orchestra, Edward Franz as the reader, Peter Thompson as the soldier, John Hoyt as the devil, and Antonia Cobos as the princess.

The Los Angeles Verdi Opera Company presented Cavalleria Rusticana and Pagliacci, and La Traviata, in performances at the Wilshire Ebell Theater on June 3 and 10.

Redlands Presents Summer Concert Series

REDLANDS, CAL.—The Redlands Community Music Association is sponsoring a series of 21 regular and three special outdoor programs, from June 24 to Sept. 2. The series consists of symphonic, choral, and chamber music concerts; ballet, opera, and theatre productions; and vocal and instrumental recitals.

Ernest Carter's *opéra comique*, *Blond Donna*, opened the season, and Mozart's *The Impresario* was presented by the Los Angeles City College Opera Company on July 12. The San Bernardino Valley College Community Symphony, under James Sample, presented a program on July 5, with Yalta Menihin Rolfe, as piano soloist. Guest artists during the series include Dorothy Eustis, Frances Mullen, Frederick Marvin, Andor Foldes, Marvin Maazel, and Johanna Harris, pianists; Mark Wessel and Sherman Storr, duo-pianists; Eudice Shapiro, Camilla Wicks, and Sandra Berkova, violinists; Joseph Schuster, cellist; Ellabelle Davis, Polyna Stoska, Désiré Ligeti, Dale Melbourne, Stephen Kemalyan, and Theodore Uppman, singers; and the Roth Quartet.

A. MADELEY RICHARDSON

A. Madeley Richardson, organist and composer and a member of the faculty of the Juilliard School of Music for 27 years, died in a New York hospital on July 23, in his 82nd year. He was born in Southend, England, on June 1, 1868 and received his education at Kable College, Oxford, winning a scholarship in 1885. He was graduated with the degree of Bachelor of Arts in 1889, and took his Master's degree the following year. Later, he attended the Royal College of Music, London, where he received both a Bachelor of Music and Doctor of Music degree. He was organist successively in Worcester, London, and Scarborough. He came to the United States in 1909, as organist at Saint Paul's Episcopal Church in Baltimore, succeeding Miles Farrow and remaining there until 1912. In the latter year he joined the faculty of the Institute of Musical Art, which later was incorporated with the Juilliard School. He retired ten years ago. He composed numerous pieces for organ as well as settings of the Episcopal ritual. Three daughters survive.

FLORENCE BLUMENSCHINE ROWE, formerly active as a choral conductor in New York and Mansfield, Ohio, died at her home in New Rochelle, N. Y., on July 4. She had been conductor of The Young Singers of New Rochelle as well as a teacher of singing. Her husband, two sons, and three daughters survive.

Obituary

WILLIAM G. W. KING

William G. W. King, newswriter for the National Broadcasting Company, and a contributor to the magazine, *Cue*, died at Fire Island, N. Y., on June 4, while on a vacation. He was born in Nashville, Tenn., in 1907, and was a graduate of the University of Chicago. He came to New York in 1928, and after a year with the Associated Press, joined the staff of the *Evening Post* as feature editor and drama critic. In 1934, he became a member of the staff of the *Sun*, and was its music editor from 1937-39. In the latter year he became supervisor of broadcasts by the New York Philharmonic-Symphony. He acted as a free-lance writer from 1941 to 1947, after which he was for one year associated with the Consolidated Concerts booking agency. He joined NBC in 1948.

FRITZ HART

HONOLULU.—Fritz Hart, former conductor of the Honolulu and Melbourne Symphonies, died in a hospital here on July 9, after a short illness. He was 75 years old. In 1912, he went to Melbourne as director of the Conservatorium of Music there and later conducted the symphony. From 1931 to 1936, he conducted the symphonies in both Melbourne and Honolulu.

HERMANN WEIL

BLUET MOUNTAIN LAKE, N. Y.—Hermann Weil, who sang leading baritone roles in German operas at the Metropolitan Opera from 1911 to the close of the season of 1916-1917, drowned here on July 6. State police reports said that he apparently fell from an outboard motor boat. He was 71-years old.

Mr. Weil was born in Karlsruhe, Germany, on May 29, 1877. He attended the Karlsruhe Conservatory, studying piano, composition and conducting, the last under the late Felix Mottl. He studied voice under Adolf Dippel in Frankfort, and made his operatic debut as Wolfram in Freiburg, Baden, on Sept. 6, 1901. He later sang in Stuttgart and other German cities as well as in Brussels, Amsterdam, Milan and London. He sang at the Bayreuth festivals from 1909 to 1912. His debut at the Metropolitan was as Kurvenal, on Nov. 17, 1911, and his final appearance there was as Gunther, on Feb. 22, 1917. He is survived by his wife and one sister.

DORIS E. MOONEY, supervisor of elementary music in the public schools of Montclair, died in a hospital on May 30. She was a native of Syracuse, N. Y., and held the degree of Master of Arts from Syracuse University. She came to Montclair in 1927.

LAURA L. COMBS

ST. PETERSBURG, FLA.—Laura L. Combs, soprano, died on July 18, at the age of 71. She came to St. Petersburg from New York when she retired, ten years ago. Miss Combs was soprano soloist at the First Presbyterian Church of Brooklyn and at the Crescent Avenue Methodist Church in Plainfield, N. J. She appeared as soloist with the New York Symphony under Walter Damrosch, with the Boston Symphony, and was heard as soloist in Mahler's Fifth Symphony, under the composer's leadership, in New York. She also was soloist with the New York Oratorio Society, the Baltimore Oratorio Society and other organizations. Miss Combs is survived by her brother, Eugene Combs.

WALTER H. BUTTERFIELD

BANGOR, ME.—Walter H. Butterfield, former president of the National Association of Music Educators, died in a hospital here on July 18, at the age of 73. Born in Norwich, Conn., Mr. Butterfield was educated at the New England Conservatory of Music, and held teaching positions in Portland, Me., and Manchester, N. H.; as well as at Cornell, Rutgers, and New York Universities. He attained the post of director of music in the public schools of Providence, where he was also a trustee of Brown University.

MUSICAL AMERICA

NEW MUSIC

Suite for Orchestra By Ulysses Kay

Ulysses Kay's Suite for Orchestra, which won the 1946-47 American Composers Alliance-Broadcast Music Orchestral contest, has been published in miniature score by Broadcast Music, Inc. Mr. Kay, who is a recent Rome Prize Fellowship winner, is perhaps best known for his score for the documentary film, *The Quiet One*.

The suite consists of five movements—Fanfare, a vigorous introduction, built on a trumpet call that works up to a fortissimo climax; Three-four, a gentle waltz with a blues flavor, carried primarily in the strings; Scherzo, a scintillating alegretto contrast; Olden Tune, an andante movement with folk-song character, strongly reminiscent of Copland's Appalachian Spring; and Finale, the suite's weakest link, a raucous, opulently orchestrated march that seems more a contrived afterthought than a logical closing section. In the main, the work is well balanced and integrated, and demonstrates musical intelligence and a gift for orchestration. F. V. G.

Works for Piano

Piano Teaching Material

BAUMER, CECIL: Five Impressions (Elkin; Galaxy). Tasteful little pieces, especially useful for training in legato playing.

BOYKIN, HELEN, with Elizabeth Young: First Piano Book (Schroeder & Gunther). A carefully worked out musical primer, beginning with rote pieces and including rhythmic exercises. Duets for teacher and pupil are also provided.

HUERTER, CHARLES: An Irish Jig Tune (G. Schirmer). Catchy and technically useful.

REBE, LOUISE CHRISTINE: Six Polish Christmas Carols (G. Schirmer). Beautiful melodies, simply arranged, and provided with words.

HERFORD, JULIUS: Melodies in Two (Edwards B. Marks). First lessons in one and two part playing. An unusually well chosen and developed series of pieces offering basic training in melody, rhythm and harmony. By changing the key and meter of various pieces, Mr. Herford shows the pupil how musical materials can be manipulated; and his simple preludes and chorales

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based on Bach are ingenious. The pupil is introduced to modal, as well as diatonic, settings of the melodies.

ECKSTEIN, MAXWELL: Themes from Rumanian Rhapsody No. 1 by Georges Enesco (Carl Fischer). Skillfully arranged, offering good training in rhythm.

ROWLEY, ALEC: From My Sketch Book; Elves and Fairies; Recreation Characters (Peters Edition). Excellent children's pieces, the first volume more advanced; the latter two in the five-finger group.

BARTH, HANS: Technic, Book II, High Intermediate; Book III, Early Advanced and Advanced (J. Fischer & Bro.). Exercises covering the various problems of basic piano technique. Mr. Barth includes brief instructions as to how they are to be practised.

WHITE, ROY: Bye-Low Tune (Composers Press). A charming tune, with a left hand part which will develop facility in quick changes of hand position, legato.

FRAY, JAQUES, and SAPERTON, DAVID A.: How to Play the Piano (Doubleday & Company). A self-teaching book, with diagrams, tables and nicknames instead of numbers for the fingers. The reader is informed that he should be playing a melody on his piano in fifteen minutes, if he employs the Jacques Fray Speed Method. Much of the basic musical information is imparted in a roundabout manner. Thus, the pupil reaches page 60 before he is introduced to musical notation.

WAYBRIGHT, JUNE: Course for Pianists, Book I, with accompanying Work Book; Book II, with accompanying Work Book; Book III (Mills Music). These books begin with material for elementary pupils and are graded progressively. In Book III, Miss Waybright offers simple pieces in C flat and C sharp major, to overcome pupils' fear of "sharps and flats."

Other Piano Teaching Material

From G. Schirmer:

DAVIDSON, HASEL H.: The Juggler. TRAVIS, BOBBS: Little Tarantella. LAST, JOAN: Seven Mood Sketches (Curwen).

From Carl Fischer:

ECKSTEIN, MAXWELL: Theme from Waldteufel's Dolores Waltz.

COBB, HAZEL: Two on a Tandem.

LIEFELD, JO: Dance of the Keys.

FISCHER, EVALIE M.: Boating Party; Surfboat Ride.

COPPINGER, J. RAYMOND: Gloria.

BROWN, LEWIS: The Happy Soldier.

From J. Fischer & Bro.:

Fischer's Piano Book, A very First Book.

From Edward B. Marks:

BALLATORE, PIETRO: Miniature Concerto in C.

First Performances In New York Concerts

Works for Band

Bennett, Robert Russell: Suite of Old American Dances (Goldman Band, June 17).

Cowell, Henry: A Curse and a Blessing (Goldman Band, July 21).

Goldman, Edwin Franko: The Golden Rule March (Goldman Band, June 17).

Goldman, Edwin Franko: Veterans of Foreign Wars March (Goldman Band, June 27).

Gosse, François Joseph: Military Symphony in F (Goldman Band, July 11).

Hindemith, Paul: Morning Music for Brasses (Goldman Band, June 30).

Miaskovsky, Nicolas: Triumphal March (Goldman Band, June 17).

Rousset, Albert: A Glorious Day (Goldman Band, June 30).

Thomson, Virgil: A Solemn Piece for Band (Goldman Band, June 17).

Wagner, Richard: Funeral Symphony (original version) (Goldman Band, June 17).

Orchestral Works

Balandonck, Armand: Cosmos Ballet Scene (New York Philharmonic-Symphony, Stadium, July 6).

Romberg, Sigmund: American Humoresque (New York Philharmonic-Symphony, Stadium, July 23).

Weaver, Powell: Fugue for Strings (New York Philharmonic-Symphony, Stadium, Aug. 2).

For Cornet

Goldman, Edwin Franko: Introduction and Tarantelle (Goldman Band, June 17).

LAWNER, MARK: Cocktail Hour, Suite for Piano

SOUSA, JOHN PHILIP: The High School Cadets, March

From Mills Music:

SCARMOLIN, A. LOUIS: The Two Cuckoo Clocks

KREUTZER, HILDE: Marbles

From Leeds Music Corporation:

WAXMAN, FRANZ: The Charm Bracelet, Five Pieces

Piano Works in Brief

ECKSTEIN, MAXWELL, arranger: Let Us Have Music for Marching; Themes from Famous Overtures; The Waltz (Carl Fischer). In these three volumes Mr. Eckstein has provided easy versions of seventeen familiar marches, ten overtures and 21 waltzes. Both students and amateurs of modest ability will be able to play them readily.

CLAYTON, HAROLD: A Walking Tune (Oxford University Press; Carl Fischer). A brief, harmonically ingenious piece of characteristic English flavor which is incidentally a good study for sixths in the right hand.

GRAZIOLI, GIOVANNI BATTISTA: Sonata in G, edited by Leo Podolsky (Carl Fischer). While not as charming as the Méhul Sonata in A, edited by Mr. Podolsky for this same series, this Grazioli work is well worth reviving. The ornaments are explained in footnotes.

LEV, RAY, arranger: Vivaldi-Bach Concerto Grosso (Carl Fischer). Miss Lev's transcription of Bach's transcription of Vivaldi's famous D minor Concerto Grosso preserves a lighter texture than most of the current concert arrangements, without sacrificing essential contrapuntal material. Very sensibly, she has omitted the bar lines in the opening section, because of its improvisational character.

FRISKIN, JAMES, arranger: Chorale Prelude, O Mensch, Bewein' Dein' Sünde Gross, by J. S. Bach (J. Fischer & Bro.). An excellent transcription, carefully phrased and fingered. Although Mr. Friskin has not given pedal markings, performers will be able to add their own easily, using his slurs as a guide to the larger phrases.

From Edward B. Marks:

PEDREIRA, J. E.: Suplica (Danza).

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BOOKS

THE SHAPING FORCES IN MUSIC. By Ernst Toch. 245 pages. New York: Criterion Music Corporation, 1948.

Few contemporary investigations of musical theory are as provocative, or as clearly presented, as Mr. Toch's assessment of the functional roles of harmony, melody, rhythm, counterpoint, and various formal procedures. Possessed of a profoundly schooled musicianship that is at once analytic and intuitive, Mr. Toch writes straightforwardly, succinctly, and with the confidence engendered by long and varied experience; and he establishes and illustrates his arguments by opposite musical examples (390 of them) drawn from compositions of many periods and nationalities.

In his initial treatment of harmony, Mr. Toch differentiates between harmony (which he defines as the "arrested motion" of active melodic voices) and chords (which are mere simultaneous combinations of notes, meaningless unless a context is established). Impatient with the traditional academic concept of harmony as a construction of superimposed thirds restricted by the framework of tonality, he offers a more flexible analysis of harmonic potentialities, explaining the less orthodox usages of impres-

sionism, atonality, and microtonality as reactions of universal harmonic processes to new "situations."

Mr. Toch's analysis of melody is similarly vital and arresting, if a little categorical when he seeks to establish principles of normal melodic activity and the means of arriving at climaxes. In the field of counterpoint, he sets up two archetypes—"ornamental" counterpoint, exemplified by the writing of Bach and Mozart ("ornamental in a broad sense, as an architectural designation with no prejudice to the personal depth of the composer or the profundity of the contents of the composition"); and "fermentative" counterpoint, originated by Wagner ("based on continuous free, inventive creation which shields the composer from the traps of technicalities").

The chapters on form proceed from a healthy distinction between traditional "forms" and the inner dynamics of form to the establishment of the "avoidance of stagnation" as the commanding desideratum in musical composition. This whole treatment of form is genuinely exciting because of its concentration on real issues and its contempt for pedantry; the sections on *The Art of Joining* and *The Formative Influence of Movement* are major contributions, admirably stated and superbly illustrated, to the technique of musical analysis.

Because it brushes aside so many familiar clichés in order to hint at so



Feri Roth (left) and Ernst Toch

many genuine truths, *The Shaping Forces in Music* is a remarkable book. But it by no means satisfies the reader whose interest has been quickened by it; for there is much more to be said. Mr. Toch has, in effect, provided the exposition; we should like him to move on into the development. If he is willing to venture into denser and more complex areas, assuming the responsibility for the exhaustive investigation of problems he now passes once over lightly, he can—by virtue of his honesty of approach and his unusual synthetic powers—become one of the most valuable theoretical writers of our time.

C. S.

THE SYMPHONIES OF MOZART. By Georges de Saint-Foix, translated from the French by Leslie Orrey. 217 pages. New York: Alfred A. Knopf, 1949. \$3.

The publication of an English translation of Saint-Foix's historical analysis of all the Mozart symphonies makes available to English readers one of the monuments of recent French musical scholarship. Though the book, in its original version, was issued in 1932, none of its findings have been rendered outmoded by subsequent investigations—though the translator has endeavored to bring references to individual works into conformity with Alfred Einstein's revision of the Köchel catalogue, published in 1937.

With the assurance and the intimate knowledge of one who has spent a quarter of a century in daily study of the works he is considering, Mr. Saint-Foix traces the stylistic variations and development in Mozart's symphonies, and accounts for both the external influences of contemporary composers and the internal signs of Mozart's own growing musical personality, beginning with the London products of an eight-year-old boy, and ending, inevitably, with the three final masterpieces in E flat, G minor, and C (to which nearly half the volume is devoted). The successive imprints of Johann Christian Bach, Sammartini, and Boccherini and the musical fashions of Paris and Vienna are discerningly uncovered, and clear distinctions are made between the features of the various symphonies that are borrowed from contemporaneous models and those that arose wholly out of Mozart's own creative invention. The discussion of the three last symphonies—well documented by musical examples—views these works both technically and poetically; and the analysis is enhanced by quotations from a number of nineteenth-century critical assessments, which show the shifts in emphasis and evaluation the appreciation of Mozart underwent in the course of the Romantic period.

The translation is smooth and clear, and the typography is handsome and readable. This book should be a basic item in the library of everyone interested in the Mozart symphonies. C. S.

THE TECHNIQUE OF VARIATION. By Robert U. Nelson. 197 pages. Berkeley: University of California Press, 1948.

In a unique study, marked by scholarly dependability and uncommon clarity of presentation, Mr. Nelson, an assistant professor at the University of California at Los Angeles, deals with the principles and the technical procedures of the variation. Investigating music ranging from Renaissance and Baroque variations to the free variations of such pre-contemporary composers as Elgar, Strauss, and Reger (he does not deal with such present-day authors of variations as Schönberg, Copland, and Hindemith), the author designates, and illustrates by 160 examples, four basic "variation plans"—cantus firmus, melodic-harmonic, harmonic, and free. A valuable and illuminating book.

C. S.

RICHARD TAUBER. By Diana Napier-Tauber. 238 pages. London: Art and Educational Publishers, Ltd. 1949

This small, handsomely written biography of Richard Tauber, the "German Caruso" (as he was called repeatedly to his chagrin), should come as a well received gift to admirers of the singer. Diana Napier, his widow, an Englishwoman by birth, sketches the artist's early youth in Germany and Austria; his first struggles against false prophets (one of them said to the young Tauber, who showed off by singing the Grail Narrative from Lohengrin: "That's not a voice! That's not even a thin cotton thread!"); his debut as Tamino in the Magic Flute at the Opera House in Chemnitz; and countless other salient anecdotes of the tenor's early career. The second part of the book, to which Sir Charles B. Cochran has contributed an introduction, deals with Tauber's career as an operatic singer (especially celebrated for his Mozart roles); his friendship and mutual collaboration with Franz Lehár; his work in films and on the concert stage, as conductor and composer; and his world-wide travels and successes in all continents. There are many touching glimpses into the private life of the artist who so loved his Austrian homeland that a few days before his tragic operation he insisted on singing with the members of the Vienna State Opera in London.

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RADIO ROUNDUP

By QUAINTE EATON

THE first chance to test the weather-defying properties of the new permanent shell at the Lewisohn Stadium came on July 6, when CBS was ready to open its summer broadcasts of Stadium Concerts with considerable fanfare. Rain came down unmercifully, and the concert was cancelled; nevertheless millions of listeners heard it on the air. The broadcast was made possible by a waterproof curtain described in the July issue of *MUSICAL AMERICA*, in connection with the Stadium opening. The vast piece of material, which ordinarily hangs in loops from the top of the proscenium, was lowered, and the orchestra proceeded with its radio commitment on schedule. The announcer was careful to state that there was no audience, but never explained how the orchestra was protected. Enrico Leide was the conductor and Alton Jones the piano soloist in a program that included (9:10:30 p.m., EDT) Liszt's Piano Concerto in E flat, Brahms' Fourth Symphony and, for the first time in New York, Balendronck's Cosmos Ballet Scene.

The first of a series of intermission talks was conducted by James H. Fassett, CBS music supervisor, with Mrs. Charles S. Guggenheim as guest. "Minnie" was her sparkling self, and told entertainingly how she had started Stadium Concerts, with the help of Adolf Lewisohn, in 1918. In the second broadcast, on July 13, Sir Adrian Boult was Mr. Fassett's guest, and the chief topic of the discussion was London's famous Prom Concerts. It may surprise many readers, as it did this reviewer, to learn that most of the audience stands for these programs, which are unusually lengthy. British audiences seem to possess twice the devotion—and stamina—of American ones.

Stadium Concerts are also broadcast, as in past years, from Station WNYC in New York. Because of the Wednesday night contract with CBS, WNYC chose to broadcast the Tuesday night programs, from 8:30 to 9:55 p.m., EDT.

Mr. Fassett continued his Green-room broadcasts on the Sunday Columbia Symphony hour. A recent guest was Maria Kurenko, soprano, who discussed Pushkin's contribution to Russian musical literature. She sang excerpts from Tchaikovsky's Eugene Onegin during the program.

CBS is proud of the record of the Salt Lake Tabernacle Choir, which is presently celebrating its twentieth year on the air. . . . Summer in St. Louis is the title of the usual program from the St. Louis Municipal Opera, with Edwin McArthur conducting, over CBS on Fridays, at 8 p.m., EDT.

Tanglewood Concerts Broadcast

NBC has continued to be faithful to the Boston Symphony by broadcasting the second half of five Sunday afternoon concerts from the Berkshire Festival at Tanglewood, at 4:35 p.m.



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EDT. The first of these was a Mozart program on July 17, from the concert hall, conducted by Serge Koussevitzky. The second, on July 24, was also all Mozart, with William Kroll, violinist, and Joseph de Pasquale, violist, as soloists in the Symphony Concertante, and Mr. Koussevitzky again conducting. The third was the first of the Sunday festival programs in the Shed, on July 31. The broadcast portion of the program consisted of Stravinsky's Scènes de Ballet and Sacre du Printemps, with Leonard Bernstein conducting. The program for Aug. 7, listed Strauss' Second Horn Concerto, with James Stagliano as soloist, and Thus Spake Zarathustra, with Eleazar de Carvalho conducting. The fifth, on Aug. 14, will be an all-Beethoven broadcast, with Mr. Koussevitzky conducting the Leonore Overture No. 3 and the Fifth Symphony. . . . The NBC Summer Symphony carries on meanwhile, Sundays at 8:30 p.m., EDT.

Utah Programs Over MBS

Four concerts from the Utah State Agricultural College are being broadcast by the Mutual Broadcasting System, on Saturdays at 5 p.m., EDT. The first took place on June 25, with Roy Harris conducting and Joseph Gingold and James Barrett, violinists; Milton Preves, violist; and Johanna Harris, pianist, as soloists. The concerts are part of the summer music festival at the college.

William H. Fineshriber, formerly director of operations at CBS, has been appointed vice-president in charge of programs at Mutual, as of July 15. He joins Frank Whit, formerly president of Columbia Records, now MBC president.

NBC Symphony, June 26

Arthur Fiedler conducted with his customary gusto and precision a program that achieved the spirit of a German village band concert without its technical imperfections. Nathan Milstein was soloist in the Finale of Lalo's Symphonie Espagnole, and was also heard with piano accompaniment in the Gluck-Kreisler Melody (the Dance of the Blessed Spirit, from Orfeo ed Euridice) and Joseph Suk's Burlesque. The remainder of the program comprised Glinka's Overture to Russian and Ludmilla; Khachaturian's Masquerade Suite; Golliwog's Cake-Walk, from Debussy's The Children's Corner; Anderson's Sleigh Ride; a pot-pourri of Rodgers waltzes; and Elgar's Pomp and Circumstance March No. 1. F. V. G.

NBC Symphony, July 3

In his second appearance with the orchestra, Arthur Fiedler conducted Albert Coates' Knightsbridge March; the Polonaise from Tchaikovsky's Eugene Onegin; Jabberwocky, from Deems Taylor's suite, Through the Looking Glass; a Suite on Irish tunes, by Anderson; and Sousa's Stars and Stripes Forever. Oscar Levant was soloist in Gershwin's Variations on I Got Rhythm, and the first movement of Grieg's Piano Concerto. F. V. G.

Moross Symphony, July 3

With due patriotism, Bernard Herrmann led the CBS Symphony in an all-American program on the day before the Fourth of July. The first east-coast performance of Jerome Moross' Symphony No. 1 shared the ninety-minute period with a suite of four excerpts from Victor Herbert's Natoma; Robert Russell Bennett's suite from the music of Richard Rodgers' Oklahoma!; Mr. Herrmann's own Welles Raises Kane, A Divertissement of the Gay Nineties; and an intermission "green-room" col-



The Community Concert Association of Lansdale, Penna., entertains Sascha Gorodnitzki, pianist, after a recent concert: (standing) Mrs. Messick, Mr. Messick, Community Concerts Organization Director; Richard Snyder, Mrs. Lester Fisher, Mrs. Henry Ruth, Russell Carver, Mrs. Richard Bitner, and Jesse Cope, officers of the association; and Mr. and Mrs. Gorodnitzki (seated)

loquy between James Fassett of CBS and Mr. Rodgers.

Mr. Moross' Symphony, completed in 1942, was first performed by Sir Thomas Beecham and the Seattle Symphony in October, 1943, and was played in Los Angeles and other Southern California cities, and also broadcast, by Alfred Wallenstein and the Los Angeles Philharmonic in 1944. Since then it has not been heard at all. A 22-minute work based almost wholly on recognizably American folk materials and popular rhythms, the Symphony is far more than a conventional montage of Americana, for its composer's idiom is fresh and personal even when the substance of his music superficially resembles Aaron Copland's. Yet the Symphony No. 1 is considerably less than a symphony in its specific gravity; its gaiety is inviting, but its thought is scarcely pro-

found. The four movements are a Theme and Variations (a double theme, followed by eight trickily rhythmic variants); Sonata-Scherzo, employing a prominent piano solo; Two-Part Invention, subtitled A Ramble on a Hobo Tune (an earlier version of this movement antedated the symphony); and an animated fugue in dance rhythms. C. S.

Dr. Williams Appointed To Music Research Foundation

WASHINGTON, D. C.—Dr. R. C. Williams, assistant surgeon general of the U. S. Public Health Service, has been appointed to act as chairman of the executive committee of the board of directors of the Music Research Foundation, Inc., a non-profit group devoted to furthering the study of the use of music in the treatment of disease.

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EDUCATION in NEW YORK

The American Theatre Wing is organizing a new course for professional dancers, which will be offered in the fall, starting Sept. 14. It is designed for very advanced professionals and will stress show and night-club dance composition rather than concert dance. Admission is by consultation only.

The Juilliard School of Music summer school is sponsoring a course in song interpretation and performance taught by Maria Kurenko, soprano.

The Mannes Music School has announced several new appointments to the faculty for the 1949-50 season, including Roman Totenberg, violin; Vittorio Brero, violin; Rolf Persinger, violin and viola; Luigi Silva, cello; Reginald Kell, clarinet; and Philip Kirchner, oboe. The school is offering several scholarships for study with these artists.

Karin Branzell has announced that one of her pupils, Nell Rankin, mezzo-soprano, has been engaged for the 1949-50 season at the Zurich Opera.

Emilio A. Roxas has announced that three of his pupils, Eddy Ruhl, tenor; Richard Torigi, baritone; and Manuel Baroumis, tenor, have been engaged by the Salmaggi Opera for the current season. Mr. Roxas will sail for a European vacation on Aug. 20, returning to his studio on Sept. 21.

Mildred Dilling, harpist and teacher, presented twelve of her pupils in a recital at the Lenox School Auditorium on June 3. Also presented were several pupils of Geraldine Ruegg and Mary Elizabeth Davies, who occasionally study also with Miss Dilling.

Queena Mario pupils now active in concerts, operas, and competitions include Jean Churchill and Eleanor Holly, who won awards in their divisions of the Music Education Contest; Dorothy Stahl and Frances Bible, who will appear with the Chautauqua Symphony this summer; and Audrey Bowman, who has been re-engaged for the coming Covent Garden season.

Rosalie Miller pupils filling engagements include Regina Resnik, Metropolitan Opera soprano, who sang in concerts and opera throughout the West and Southwest; Anne Bollinger, Metropolitan Opera soprano, who is at present appearing in opera in Central America; Eunice Alberts, contralto, who appeared as soloist with the Boston Symphony this spring; Ruth Stewart, soprano of the New York City Opera, who will tour the South this summer; Robert Goss, baritone, who is appearing in Lemonade Opera productions; Sybil Lamb, coloratura soprano, who is appearing with the Paper Mill Playhouse operetta company; and Natalie



Andor Foldes, pianist, and his wife, recently returned from a European tour of 23 recitals, and orchestral appearances in Paris, Copenhagen, London, and Naples. Mr. Foldes also served on the Long-Thibaud competition jury panel

Clark, soprano, who will be heard in radio broadcasts in Springfield, Ohio.

Solon Alberti is devoting several weeks during the summer to teaching activities in Houston and Salt Lake City. Pupils filling engagements include Bettye Hairston who sang one of the leading roles in the Houston production of *The Student Prince*; Jan Eaton, soprano, now singing at the Roxy Theatre; and William Gordon, bass, a staff member of radio station WNEW.

OTHER CENTERS

The University of Wyoming sponsored a summer workshop in the creative arts from June 13 to July 15. Among the faculty members were Darius Milhaud, composer, who conducted classes in composition and a seminar in contemporary music, and Gunnar Johansen, pianist, who offered master classes, private instruction, and a series of five recitals.

The University of Wisconsin has announced the appointment of Samuel T. Burns, at present professor of music education and department chairman at Oberlin College, as professor of music education.

The Peabody Conservatory of Music has announced the appointment of Haven Hensler to the school music department faculty. Mr. Hensler will teach sight-singing, ear-training, harmony, keyboard harmony, and dictation. Spinoza Paef, violist and musicologist, has been appointed first violist of the Baltimore Symphony and viola instructor at the conservatory.

The Cummington School of the Arts, Cummington, Mass., is sponsoring a series of eight chamber music concerts by the Cummington Trio and guest artists on Sunday afternoons, from July 3 to Aug. 21. Alfred Einstein and Max Schoen are among visiting lecturers for the season.



Acme
Harold Berkley, New York teacher of violin, with his fifteen-year-old pupil, Olive Kailasam, of Madras, India

The New England Conservatory of Music awarded 140 degrees at its annual commencement exercises on June 21. President's prizes in composition were given to Ercolino Ferretti, for his Sextet for Strings; and Anton Wolf, for his Symphony in One Movement. Irene Alida DuBois received the Hope Chatterton Music Prize for the outstanding piano student.

The Music Academy of the West summer session is sponsoring a series of concerts from July 15 to Sept. 30. Appearing in the series are Nan Merriman, Jascha Weiss, Soulima Stravinsky, Joseph Schuster, Roman Totenberg, Judith Litante, and Darius Milhaud.

The University of Kansas has announced four new appointments to the faculty. Reinhold Schmidt will be acting head of the voice department; George Leedham will be conductor of the Kansas State College Civic Orchestra and assistant professor of violin; Raymond Cerf has been named head of the violin department; and Devona Doxie has been named assistant professor of voice.

The Settlement Music School, Philadelphia, has announced that a trio composed of Genia Robinor, pianist; Edgar Ortenberg, violinist; and Marie Romaet Rosanoff, cellist; will present a series of public concerts during the 1949-50 season.

Arthur Kraft pupils at the Eastman School of Music now active in concerts and competitions include Giles Hobin, winner of the You Can Be A Star contest; June Potter, who recently appeared with the Rochester Grand Opera Company; and Nancy Bacon, Jenny Ziemer, James Foglesong, and Robert Diehl, who appeared at Denison University in Mozart's Requiem.

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Ravinia And Grant Park

(Continued from page 9)

dramatically exciting despite the familiarity of its content. Berlioz' Roman Carnival Overture, Brahms' Second Symphony, Debussy's Clouds and Festivals, and Stravinsky's Fire Bird Suite glistened.

William Kapell, his big technique scaled down to smaller demands, won the honors in the July 14 program, in Mozart's Piano Concerto in G major, K. 453, and Falla's Nights in the Gardens of Spain, each being played

for the first time at the park. In addition, Mr. Reiner presented an ideally balanced version of Beethoven's Eighth Symphony, and concluded with Dukas' The Sorcerer's Apprentice.

NICOLAI Malko, regular conductor of the Grant Park Symphony, was on the podium of the lakefront bandshell for most of the early weeks in the fifteenth season of free music, stressing Russian symphonic music and Italian operatic arias for the steady procession of vocal soloists.

At the July 1 concert, Martial Singher, baritone, sang the Diamond Aria, from The Tales of Hoffman, Iago's Credo, from Otello, and a group of songs with piano accompaniment. Mr. Malko offered works by Moussorgsky and Glieere, and Four Interludes from Britten's Peter Grimes.

Patricia Travers made her third Grant Park appearance on July 2, in the Tchaikovsky Violin Concerto, as part of a program devoted entirely to that composer's works. The following night, she played the Mendelssohn Concerto and Mr. Malko's men performed Delius' Walk to the Paradise Garden. There was another touch of Britten, in The Young Person's Guide to the Orchestra.

Sigi Weissenberg, making his Grant Park bow July 6, was both a good and a weak pianist in Rachmaninoff's Piano Concerto No. 3, exhibiting a splendid feeling for the music in the lyrical opening and the sentimental midsector, but permitting himself to be carried away by an overexuberant left hand in the gaudy finale. Mozart's Overture to Così Fan Tutte got a prosaic reading, as did Haydn's Clock Symphony. Kodály's Dances of Galanta and Berlioz' Rakoczy March completed the evening. Mr. Weissenberg returned July 8 in the Mendelssohn Concerto No. 1, while Mr. Malko offered Sibelius' First Symphony, along with works by Borodin and Rossini.

THE first of the week-end popular concerts, on July 9 and 10, were a little too heterogeneous. Hortense Neimark did not interpret the piano portion of Gershwin's Rhapsody in Blue with great penetration, and Lawrence Winters, baritone, was called upon for too diverse a performance. Besides narrating Copland's A Lincoln Portrait and Prokofieff's Peter and the Wolf, the baritone sang operatic arias and popular songs, obliged with numerous encores, and apparently felt a need to revise the lyrics of Kern's Old Man River each of the three times he sang it. Mr. Malko emphasized Gershwin on Saturday, but on Sunday reverted to the Russians, with works by Tchaikovsky and Moussorgsky in addition to the Prokofieff.

Fritz Siegal, concertmaster of the Grant Park Symphony, was a persuasive soloist in the Khachaturian Violin Concerto July 13, phrasing meticulously, bowing with inspiration and with a sense of style that compensated for occasional scratchiness of tone. After the intermission, George Lawner became the first conductor to spell Mr. Malko, taking over for a series of excerpts from The Marriage of Figaro which were well rehearsed but lacking in spontaneity.

New Trustee Elected For Chicago Symphony

CHICAGO.—At the recent annual meeting of the Chicago Orchestral Association, governing body of the Chicago Symphony, Edward D. McDougal, Jr., was elected to the board of trustees, succeeding John P. Welting, who will serve as an honorary trustee. The other officers and trustees, headed by Edward L. Ryerson, president, were re-elected.



Two Piano Series Set Chicago Dates

CHICAGO.—Two subscription piano series have announced their schedules for the 1949-50 season. The Allied Arts Piano Series, starting its fourth season, will present Lili Kraus, British artist, who never has been heard here, on December 11. Other concerts on the series will be given by Benno Moiseiwitsch, on Oct. 23; Rudolf Serkin, on Nov. 20; Sylvia Zaremba, on Jan. 15; Robert Casadesus, on Feb. 5; and Alexander Uninsky, on March 26.

The Musical Arts Piano Series, starting its fourteenth year, will bring Muriel Kerr, Clifford Curzon, Arturo Michelangeli, Byron Janis, and Claudio Arrau, as well as the winner of an annual audition. W. L.

Mary Garden to Present Lecture at Orchestra Hall

CHICAGO.—Mary Garden, director of the Chicago Civic Opera Company in the early 1920s, will return to Chicago next winter to lecture at Orchestra Hall on Dec. 5. Her appearance is to be sponsored by George A. Kuyper.

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Melbourne Symphony Begins Fall Season

By BIDDY ALLEN

MELBOURNE

THE reconstruction of the Melbourne Symphony as the permanent Victorian State Symphony was, unfortunately, incomplete when the 1949 concert season opened on April 9, under the direction of Sir Bernard Heinze. It was the conductor's first public appearance in Melbourne since his knighthood, and it was particularly regrettable that the instrumental standard did not represent the orchestra at its best.

A new orchestral venture in Melbourne, sponsored by the *Herald's* radio station, 3DB, has enlisted the services of many leading musicians. Verdon Williams, music supervisor for the Melbourne branch of the Australian Broadcasting Commission, has resigned that post to take over the conductorship of serious programs for the 3DB management, in association with Hector Crawford, director of the Music for the People program. Mr. Williams' Sinfonietta, formed on the model of the Boyd Neel Chamber Orchestra, will be incorporated in this program, which will include studio productions; public lunch-hour concerts at the Town Hall; open-air educational sessions entitled Symphonies under the Stars; and light classical programs, directed by the composer-conductor, William Flynn.

Many artists, including John Amadio and Gladys Moncrieff, appeared in a concert at the Melbourne Town Hall in April, in memory of the young coloratura soprano, Mary Miller, whose death occurred a few months after winning the *Sun* aria competition.

Ernest Llewellyn, former leader of the Queensland Quartet, is touring Australia in collaboration with Hepzibah Menuhin, before taking up work as concert master of the Melbourne Symphony. As soloist with the Victorian orchestra, on April 9, Mr. Llewellyn attacked the formidable difficulties of the Walton Violin Concerto with courage based on firm technique. In this major work, Sir Bernard Heinze secured good orchestral support, although the emotional statement was less convincing than when the same conductor opened the Sydney concert season. At that time, the English violinist, Thomas Matthews, presented Benjamin Britten's Violin Concerto, and played with rare felicity.

His second Australian tour, following touring engagements in Scandinavia, Italy, and Czechoslovakia, revealed Mr. Matthews and his Australian-born pianist wife, Eileen Ralf, as greatly improved players. Peers Coetmore, English cellist, and wife of the composer, E. J. Moeran, displayed admirable warmth of tone but uncertain technique in two programs given with the assistance of the Melbourne pianist, Carl Bartling.

The list of visiting artists for the winter season has been augmented by the engagement of Otto Klemperer as additional guest conductor for the ABC. Marjorie Lawrence and Joan Hammond will make return visits to their homeland; Aleksandr Helmann, pianist, will shortly open his first Australian tour; and Witold Malcuzynski will replace Dinu Lipatti as pianist for the ABC.

The death this year of the veteran Czech pianist, Edward Goll, removed the last link with the days when he and Henri Verbrugghen educated the Melbourne public in the grand style of sonata playing. No man did more for Melbourne's musical appreciation than Mr. Goll. Since his retirement from the concert platform, no pianist—visiting or local—has approached the catholicity of his recital repertoire.

The Melbourne Symphony has lost two members who have accepted positions overseas. Harold Beck, former first cellist, has been appointed to the corresponding post with the Hallé Orchestra, in Manchester, and Sir Thomas Beecham has engaged Roy White, former first horn, to succeed Dennis Brain, with the London Philharmonic.

THE immaculate performance of Vaughan Williams' London Symphony, under the baton of Eugene Goossens, was the most distinguished feature of the autumn orchestral season. For the first time since its reconstitution as a permanent body, the Victorian Symphony gave proof of something more than a musical potential. Compact, sensitive playing captured without exaggeration the nostalgic quality of Vaughan Williams' score, and restored the confidence of patrons who had been dismayed by the dreary inadequacy of the orchestra in previous concerts.

The Victorian players consolidated their return to form in two subsequent concerts under the spirited direction of Rafael Kubelik, though the Czech conductor's love of rousing and brilliant surface effects gave no scope for the speculative tone color encouraged by Mr. Goossens.

A second visit by Mr. Goossens provided a finely etched reading of Debussy's *La Mer*. Rachmaninoff's rhetorical Third Piano Concerto was hard to take in this setting, despite Witold Malcuzynski's easy overriding of its technical problems.

Vocal recitals have been disappointing. The New Zealand-born bass-baritone, Oscar Natzka, displayed a good voice but little interpretative or technical variety. The English contralto, Gladys Ripley, sang Elgar's Sea Pictures in collaboration with the Victorian orchestra, but, despite Sir Bernard Heinze's discreet accompaniments, she failed to reproduce the drive and tonal intensity of her recorded version of the cycle.

Marjorie Lawrence, soprano, sang in a recital and several broadcasts. The songs that lay within the compass of her middle register were handled with easy confidence; had she contented herself with a limited repertoire, the loss of brilliance in her upper voice and the faulty intonation due to forcing on high notes could have been concealed and prevented.

NERVOUS, incandescent Chopin playing by Mr. Malcuzynski during his series of solo recitals served as a corrective to the pugilistic methods adopted by some of his predecessors. The Polish musician was less convincing in the combination of architectural form and mysticism in Franck's Prelude, Chorale and Fugue.

The undoubted ability of the Russian-American pianist, Aleksandr Helmann, was obscured for many sensitive listeners by ungoverned fortissimos bearing no apparent relationship to the context of the works, and other capricious features of style. Yet he also displayed good finger control, a refined tone, and superlative command of the sustaining pedal.

Honegger's King David made severe, but in the main well fulfilled, demands upon the Royal Melbourne Philharmonic Society, under the direction of Sir Bernard Heinze, in its first public performance in Australia.

Great public interest attaches to the forthcoming appointment of a permanent conductor for the Victorian Symphony Orchestra. The post was offered by the Government to Sir Bernard Heinze, who declined it to continue as Ormond Professor of Music at the Melbourne University Conservatorium.



Herald Sun
A concert by the Victorian Symphony in Melbourne's Exhibition Hall

Carmel Holds Bach Festival

By HAL GARROTT

CARMEL, CALIF.

THE TWELFTH annual Carmel Bach Festival, from July 18 to 24, presented a heavier schedule than usual. Ten concerts and two lectures were presented during the week, three of them repetitions, to take care of overflow audiences. Dean Denny and Hazel Watrous, founders and managing directors of the festival, revived the tradition of having the performers announced by a trombone quartet, playing Bach chorales from a balcony above the school yard.

All the sleeping accommodations in town were taken; all the concerts were played to packed houses; and everyone agreed that this year's performances surpassed those of previous festivals. The chorus was subjected to rigid discipline for several weeks by Gastone Usigli, musical director of the festival, and for many months previously by his assistant, Angie Machado. Although the solo vocalists were all volunteers, a number of excellent singers applied for a share in the programs this year, no doubt because of the prestige and publicity a Carmel appearance brings on the West Coast. The forty orchestra members likewise contributed their services. Five first-desk players from the Houston Symphony and instrumentalists from many other parts of the country constituted the orchestra; none of the players were local musicians. Whatever the performances may have lacked in precision and finish was compensated for by the enthusiasm of the musicians who participated in them for the sheer joy of playing or singing.

Ralph Isbell's performance of the solo bass cantata, *Ich will den Kreuzstab gerne tragen*, was perhaps the outstanding event of the week. Other admirable performances of Bach's works were given by Randolph Ho-

kanson, pianist, and Marian Davies, 23-year-old first cellist of the Houston Symphony.

Moriz Violin, a Viennese pianist of earlier days, played an unpublished concerto by Karl Philipp Emmanuel Bach. A modest, self-effacing man, Mr. Violin had never played in public in this country until Mr. Usigli discovered him in San Francisco and brought him to Carmel.

MAXIM SCHAPIRO played Mozart's D minor Piano Concerto with the limpidity and pastoral charm the work demands. Three multiple-piano concertos were also played, in ascending order—for two pianos, by Mr. Schapiro and Ralph Linsley; for three, with Mr. Hokanson added; and for four, with Charles Fulkerston joining the other three players. These concertos were popular with the audience, though some listeners felt that so many brilliant modern pianos played at once resulted in a percussion demonstration unsuited to works composed for harpsichords.

Nannette Levi's performance of Mozart's E flat Violin Concerto indicated that this young artist is ready for the professional concert stage. Laila Storch's oboe playing was a rewarding feature of the entire festival. Both of Ludwig Altman's organ recitals had to be repeated to take care of the crowds. Alfred Frankenstein's lectures on the festival programs were well attended.

The singers scored a genuine success in Bach's Mass in B minor, although the chorus has been denied the use of Carmel Mission, the historic edifice built by Father Junipero Serra in 1790. The group was strengthened by the acquisition of a strong male contingent from Southern California. The vocal soloists were Phyllis Moffett, Ralph Isbell, Katherine Hilgenberg, Muriel Maxwell, and Russell Horton.



Louis Melançon

Nadine Conner, soprano, and members of the chorus at a rehearsal of *La Traviata* in the Hollywood Bowl. Miss Conner's ostrich plume fan is designed to keep the young ladies cool despite the famous California sunshine



Fabien Sevitzky performs a run-of-the-mill, or garden variety, chore at his summer home in LaGrange, Ind., while waiting for next season's Indianapolis Symphony concerts to begin. A conductor must keep in top form



Beverly Somach, violinist, and her teacher, Mme. Zacharias, while on a vacation at the Bridgehampton, Conn., estate of Dr. and Mrs. Richard Day



Massimo Freccia, conductor of the New Orleans Philharmonic, and his wife, summering at their country retreat, a farm in Warren, Conn.



Square dancing at the Brevard Festival; Mr. and Mrs. William Hess; Carroll Glenn (Mrs. List) with a camper; and Eugene List, with Mrs. Julius Sader



Francis Madeira, conductor of the Rhode Island Philharmonic and his wife, Jean Browning Madeira, contralto of the Metropolitan Opera Association, stop to find their whereabouts on a map while taking a hiking trip in rocky country



Dorothy Kirsten, soprano, holds hands with Nelson Eddy, tenor, and Earle Lewis (right), treasurer of the Metropolitan Opera Association, during the latter's recent visit to her "star dressing room" in Radio City, Hollywood

"MEMORABLE CONCERT," N. Y. Herald Tribune:

The return of Jacques Thibaud, violinist, to the American concert platform and musical magic on the part of Leopold Stokowski, set apart as memorable last night's concert of the Philharmonic Symphony Orchestra in Carnegie Hall.

Jacques Thibaud's performance of Lalo's Symphonie Espagnol was violin playing of the Franco-Belgian school at its most admirable.

Thibaud's tone is wonderfully beautiful; and his technical mastery has not diminished with the years. The ovations he received both before and after playing were witness of New York's loyalty to a great artist all too long missing from our platforms and of the fact that our taste in violin playing has not deteriorated in his absence.

—Virgil Thomson

"ONE OF THE GREAT MUSICIANS OF OUR TIME"

—N. Y. World Telegram

Jacques

THIBAUD

**"MEMORABLE CIVIC
MUSIC RECITAL" Dallas Morning News**

... audience burst into applause at the end of the muted adagio movement of Mozart's G Major Violin Concerto Tuesday night. Audiences don't usually cut loose after slow movements. But so satin-like was Jacques Thibaud's tone, so exquisitely detailed and proportioned was his phrasing, so clearly expounded was the musical idea that the listeners did what came naturally after a sublime experience with placid beauty and hand-tooled elegance.

He represents as always the Franco-Belgian school with its fine-grained and bright tone, triple-distillate of good taste, devotion to the musical content and the composer's intentions.

—John Rosenfield



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